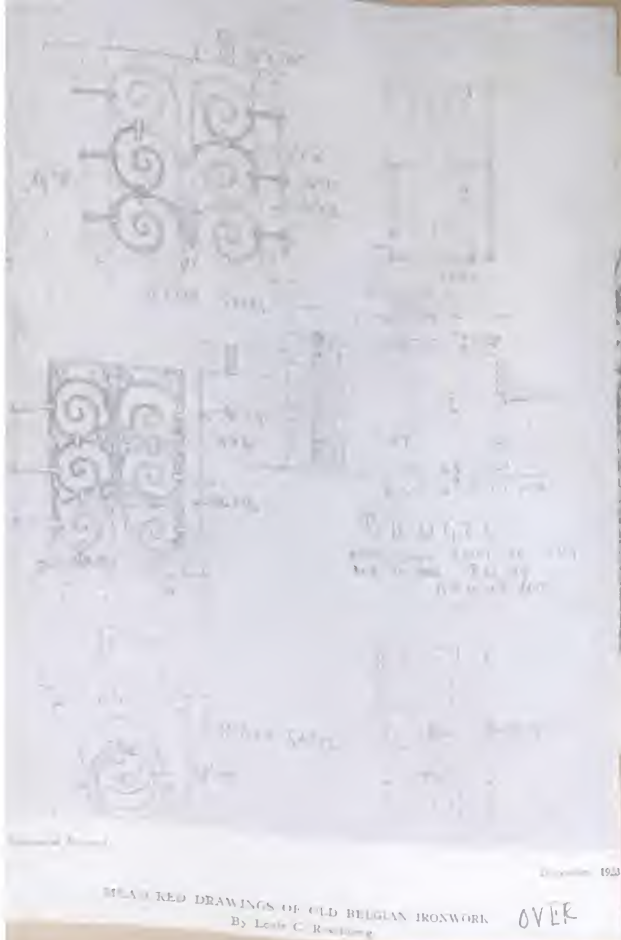


Arthur Rogers





WÜRZBURG. Festung Marienberg. Kunstgitter.

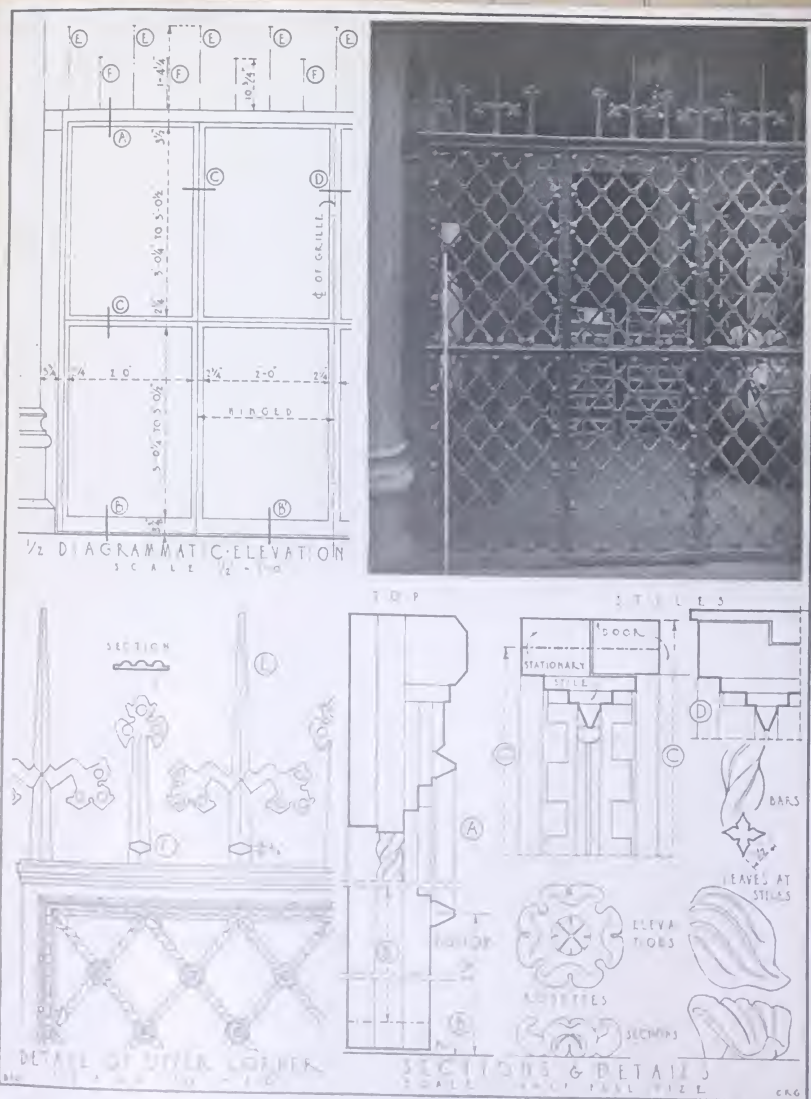


Above—An exceedingly ancient Spanish wrought-iron door attributed to the 13th Century. This is in the Romanesque style, a little heavier and more elaborate than the 17th and 18th Centuries' work, but most beautiful in pattern and detail execution.

fore it became a summer resort for all Navarre, they used to prepare our savoury stew over the open hearth in the center of the kitchen. The iron pot hung



Catalogue No. 103



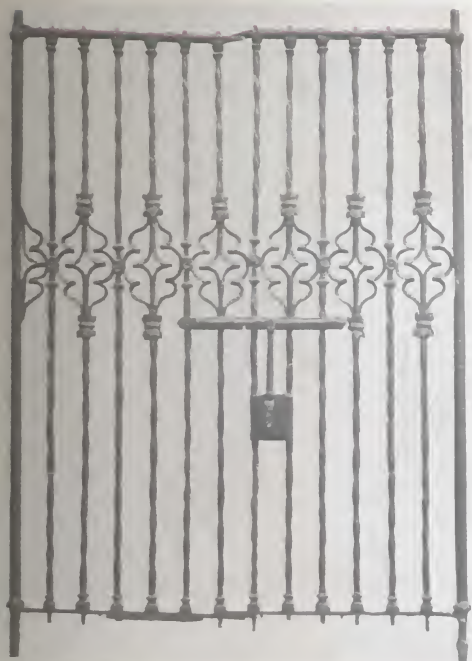




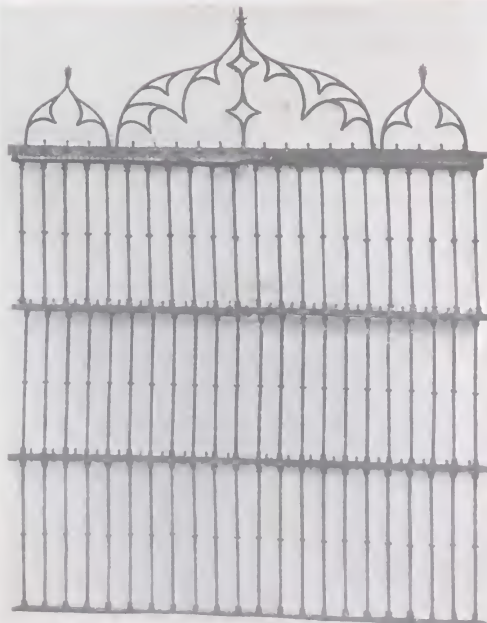
THE MADRID MUSEUM.
WAY TO AN OLD MONASTERY.



No. 969—CATALONIAN WROUGHT-IRON REJA, OR GATE AND WING.
(Early Fourteenth Century)



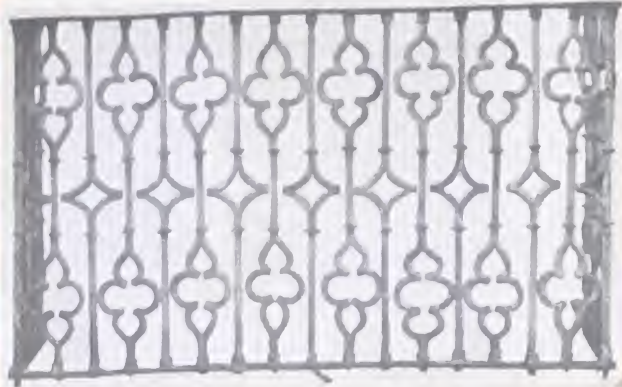
No. 308. PAIR WROUGHT IRON GATES



No. 361. PAIR MASSIVE WROUGHT IRON PARK GATES



OLD, PITLOUILLER



VALENCIA — CASA LÓPEZ. DETALLE DE LA PORTADA DEL SALÓN PRINCIPAL Y DE LA VERJA DE HIERRO FORJADO.
Arquitecto: PEDRO COMTE.

120000. Siglo XV



Photo by Alinari

WROUGHT IRON CHANCEL SCREEN, ORVIETO CATHEDRAL

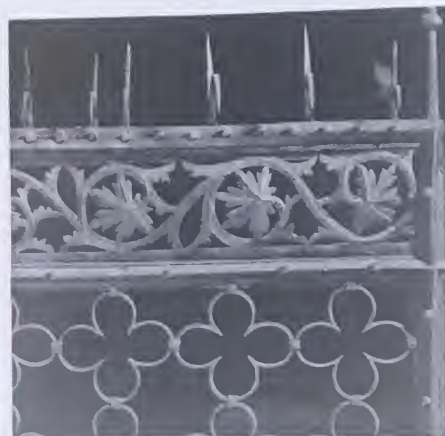


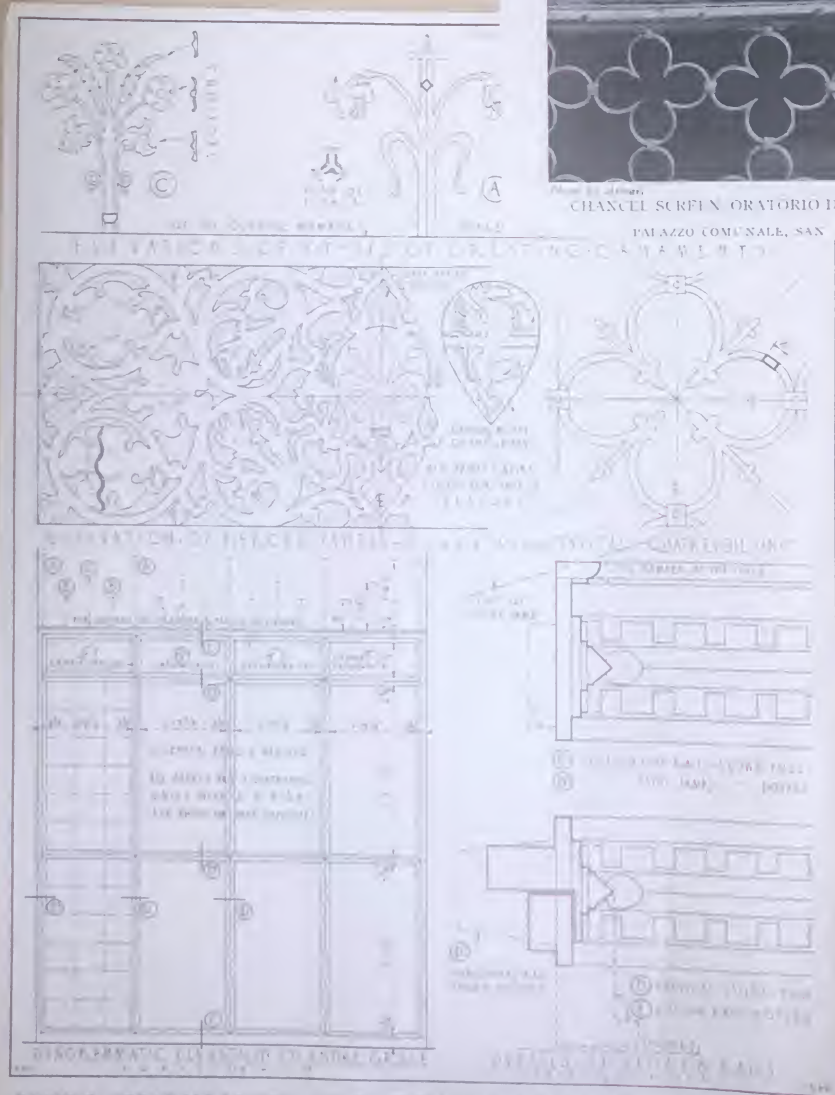
Photo by Alinari

CHANCEL SCREEN, ORATORIO DEL LORETO

PALAZZO COMUNALE, SAN MINIATO

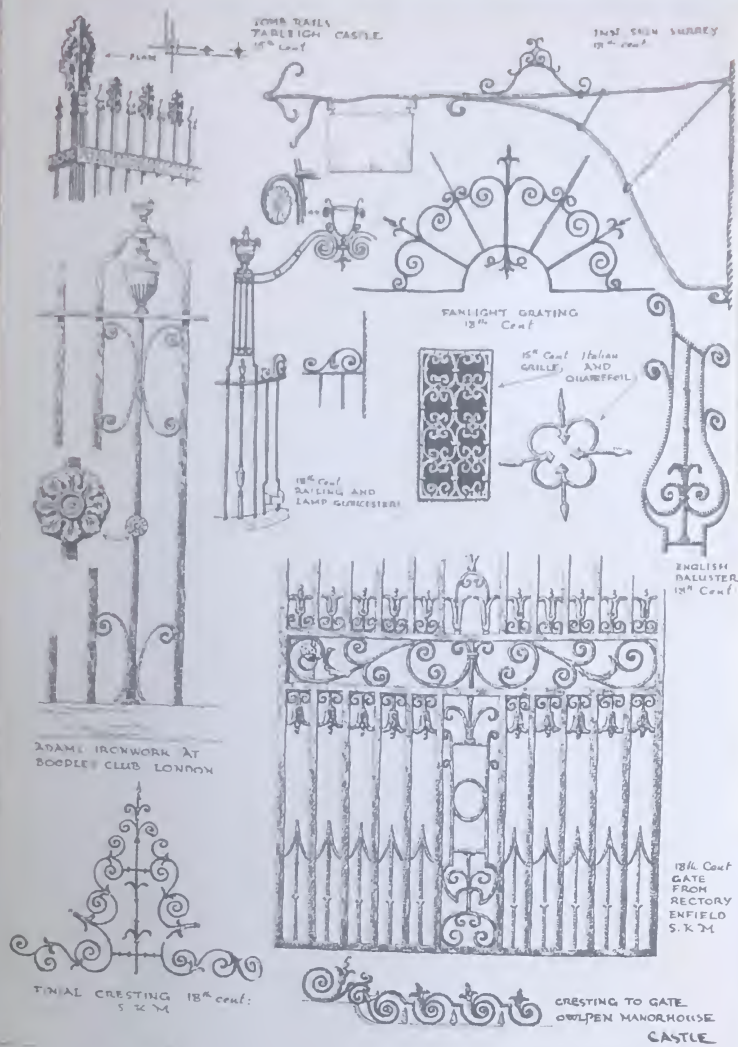
The interesting Gothic screen reproduced above by Conte di Lello da Siena, 1337, is noteworthy for its delicate scale throughout: cresting, repousse panels and quatrefoil motifs. Not often are the vertical stiles so prominently marked or the fleur-de-lis given the interest in a third dimension by a spike application as here. The pierced repousse panels maintain a simple solidity and excellent "spotting" by means of the leaf forms, which might have been lost as in later and mediocre work where leaves are subdivided and so small in scale that the eye fails to grasp any sense of rhythm in the composition. Note the unusual cresting ornamentation.

At the left is another grille by Lello da Siena—a simple motif for cresting, running frieze and quatrefoil which might not be so easy to reproduce unless the relations of the various ingredients were thoughtfully considered. The lightness of the cresting spikes and quatrefoil are complemented by the bulk of the solids in the frieze—a clever bit of design in combining the curved movement of the quatrefoil with the angular bristling of the spikes.

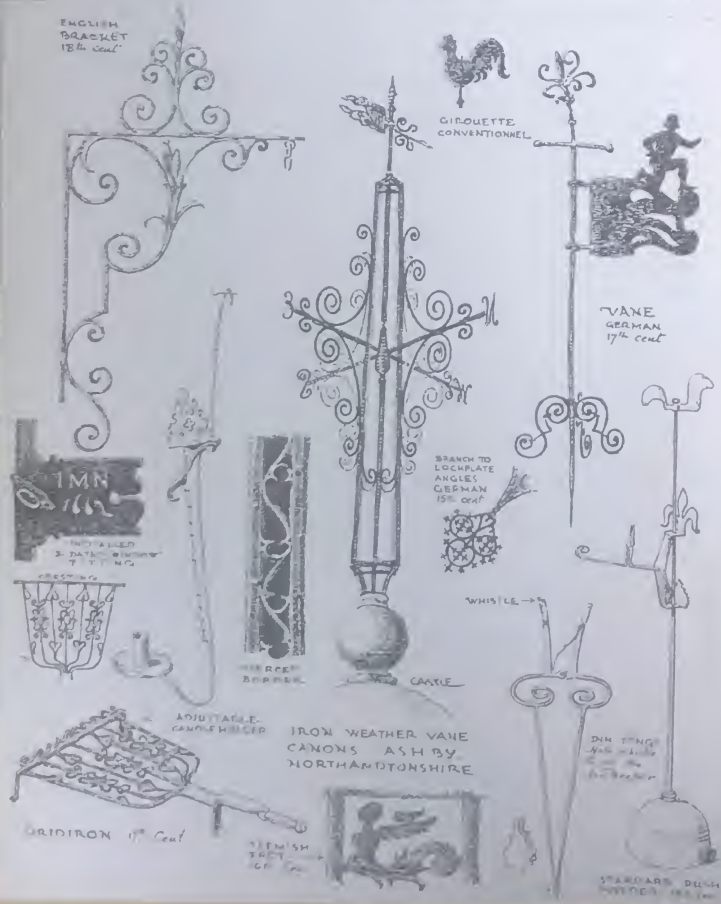


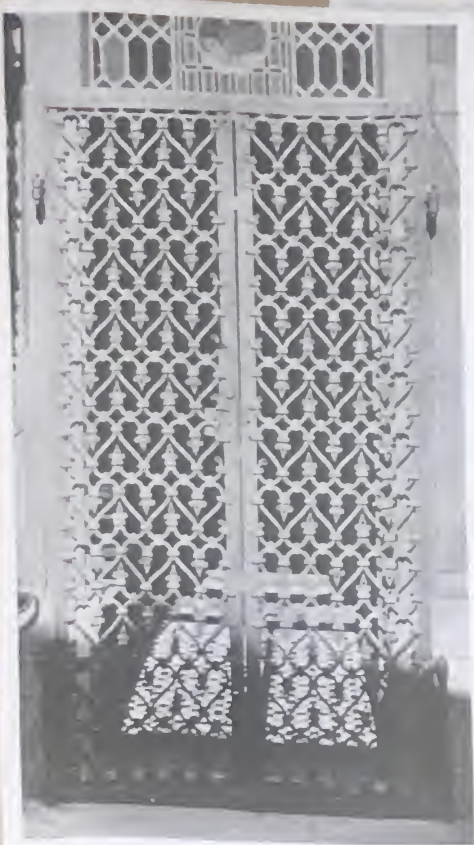
WROUGHT IRON GRILLE IN FRONT OF 14TH CENTURY SHRINE TO SANTA MARIA DELLA TROMBA
EXTERIOR OF PALAZZO DELL'ARTE DELLA LANA, FIRENCE





No. 184—FLORENTINE WROUGHT-IRON FOUR-POST BED OF THE SIXTEENTH CENTURY

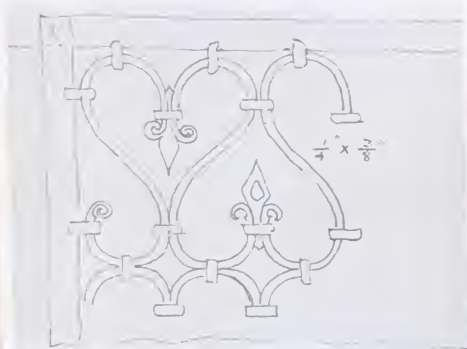




Iron-grille gate

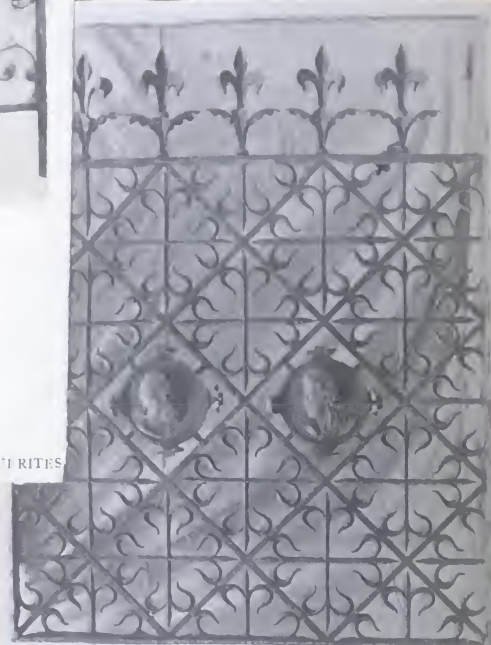


ITALIAN, SEVENTEENTH CENTURY

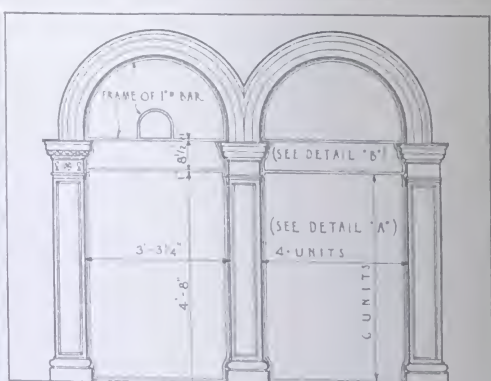
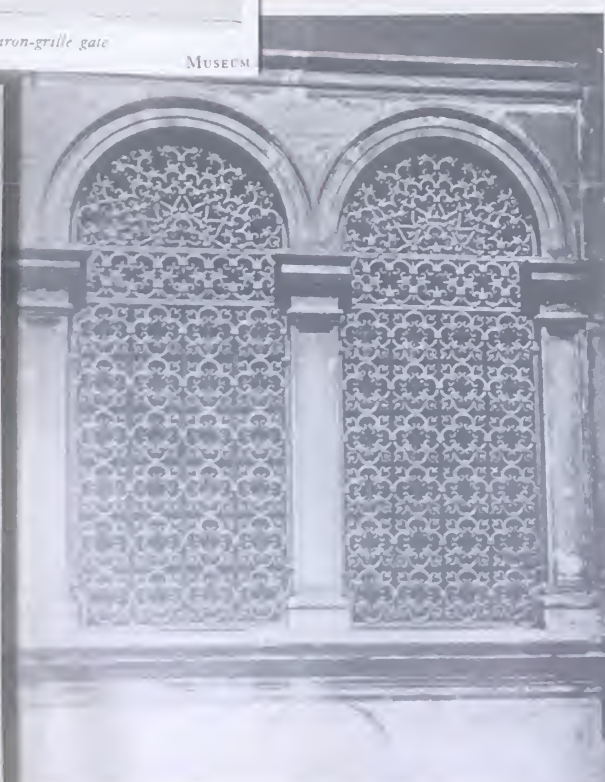


Detail of iron-grille gate

GILDED IRON GRILLES WITH GILDED MARGUERITES

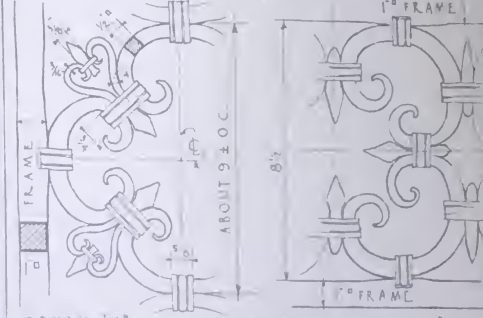


NO. 870. THREE WROUGHT IRON GRATES



ELEVATION OF MASONRY OPENING

SCALE $\frac{3}{8} = 1'-0"$

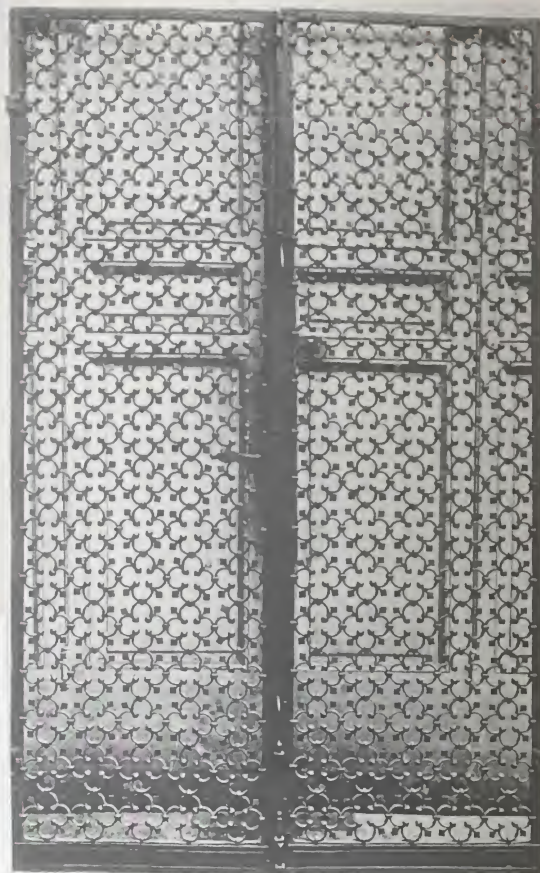


DETAIL "A"

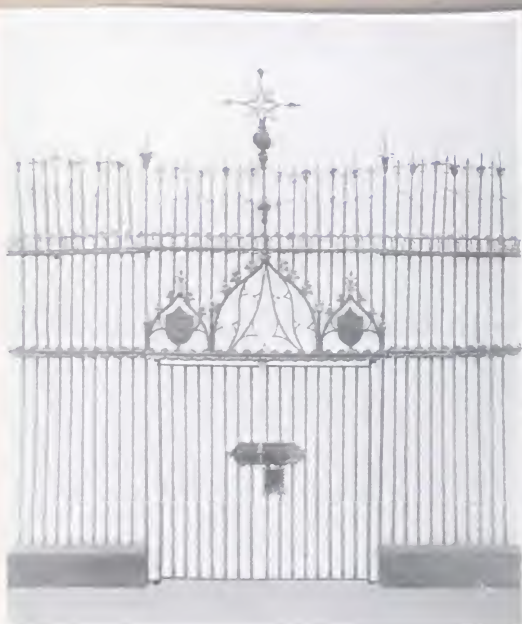
SCALE $\frac{5}{8} = 1'-0"$

DETAIL "B"

G.K.G.



No. 115. GOTHIC WROUGHT IRON GATES



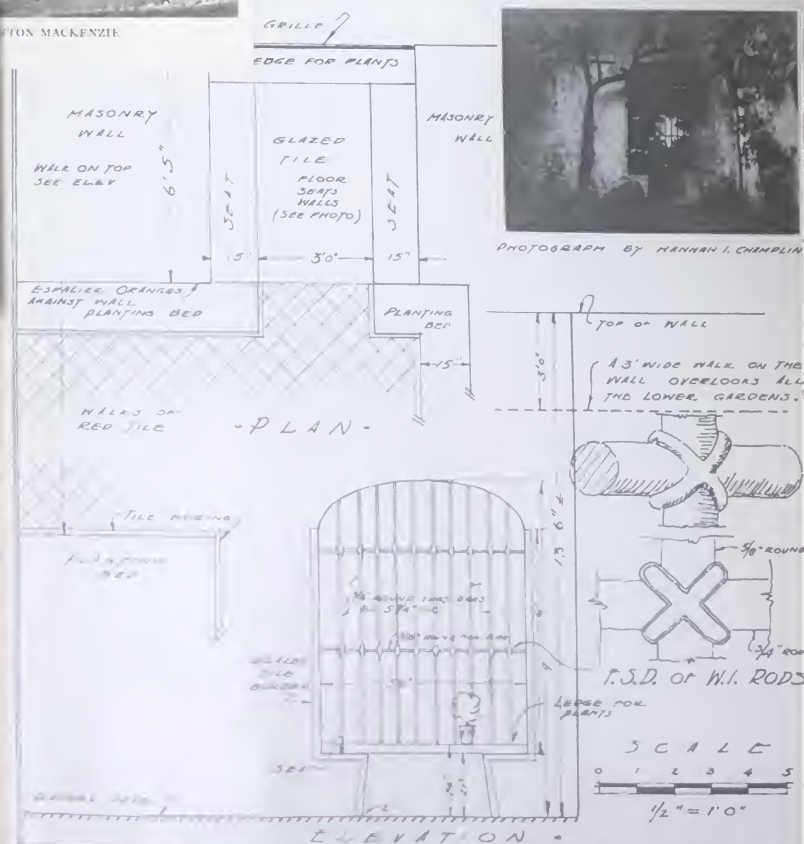
GOTHIC FORGED IRON GATE
 IN THE RUIZ COLLECTION



TON MACKENZIE



PHOTOGRAPH BY HANNAH I. CHAMPLIN



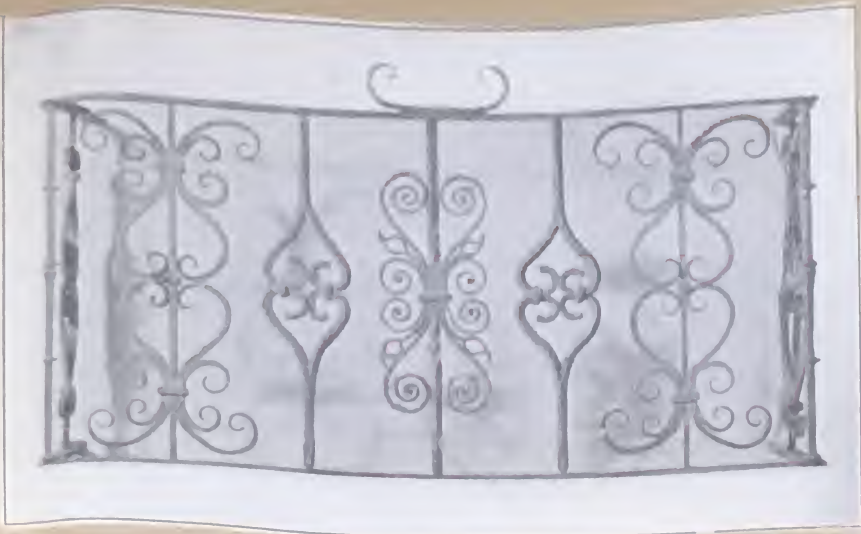
FOUND HERE to look upon the swelling beauty of Andalusia
from an unobscured vantage point.



6200-23596



6202-63490A



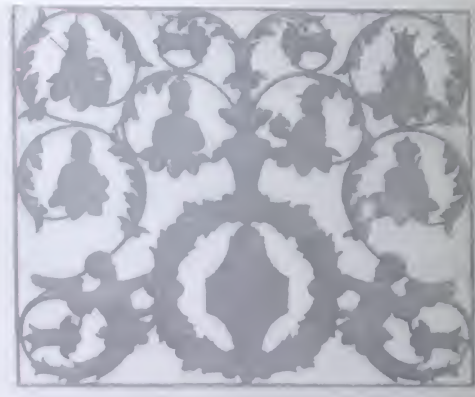
NO. 96. LARGE WROUGHT IRON GATE
SPANISH, 16th CENTURY



NO. 1234. PAIR IMPORTANT GOTHIC WROUGHT IRON GATES



NO. 98. WROUGHT IRON GATE, SPANISH, 16th CENTURY



SURROUNDING DETAIL OF CENTRAL PANEL

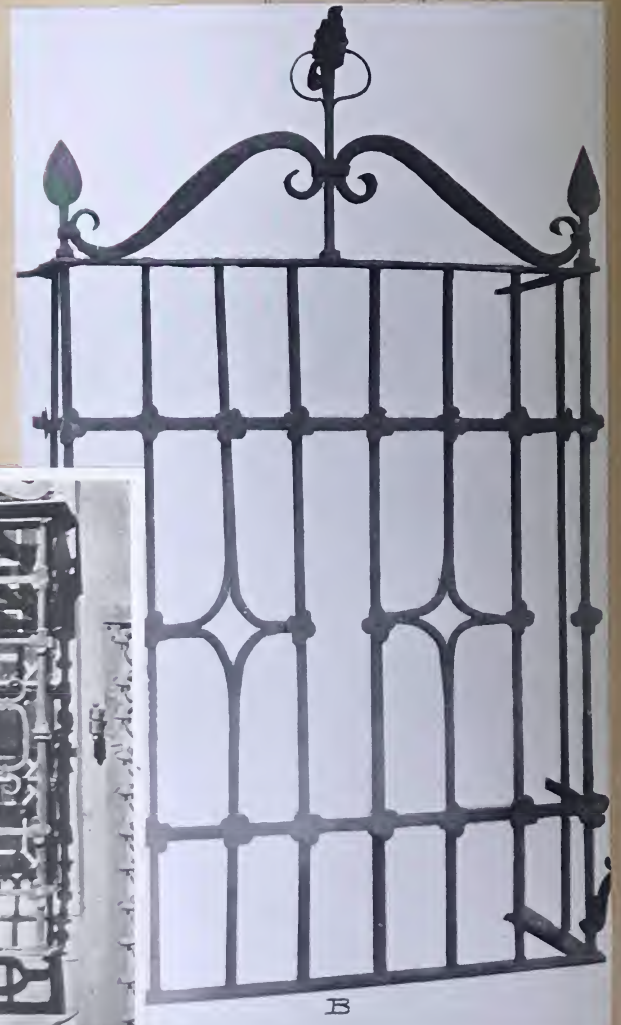


No. 497

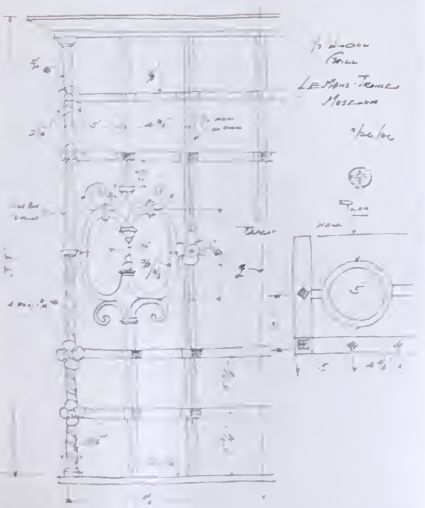
Wrought Iron Grate. With wooden frame, Spanish, 17th Century. Size, 4 feet 8 inches x 2 feet 6 inches



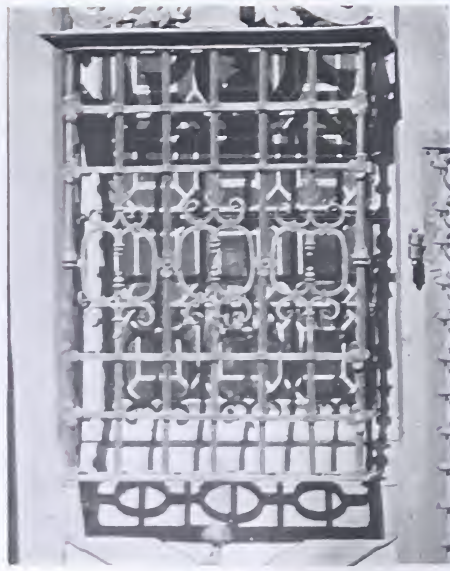
No. 498, WROUGHT IRON GRATE
SPANISH, 16th CENTURY



B



Details of iron window grille



Iron window grille

ANTIQUÉ WROUGHT IRON WORK



Details of iron bird-cage



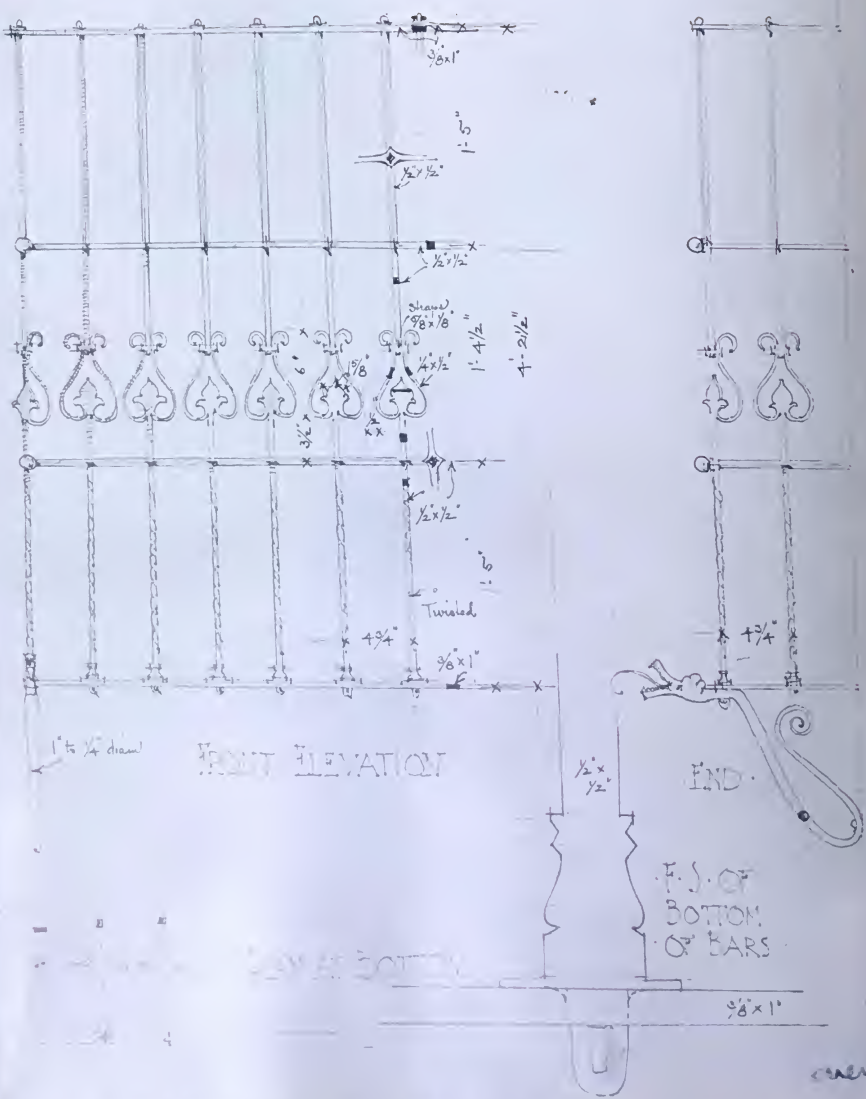
Iron bird-cage

AT LE MANS



Puerta en las murallas de la ciudad, denominada El Arquillo

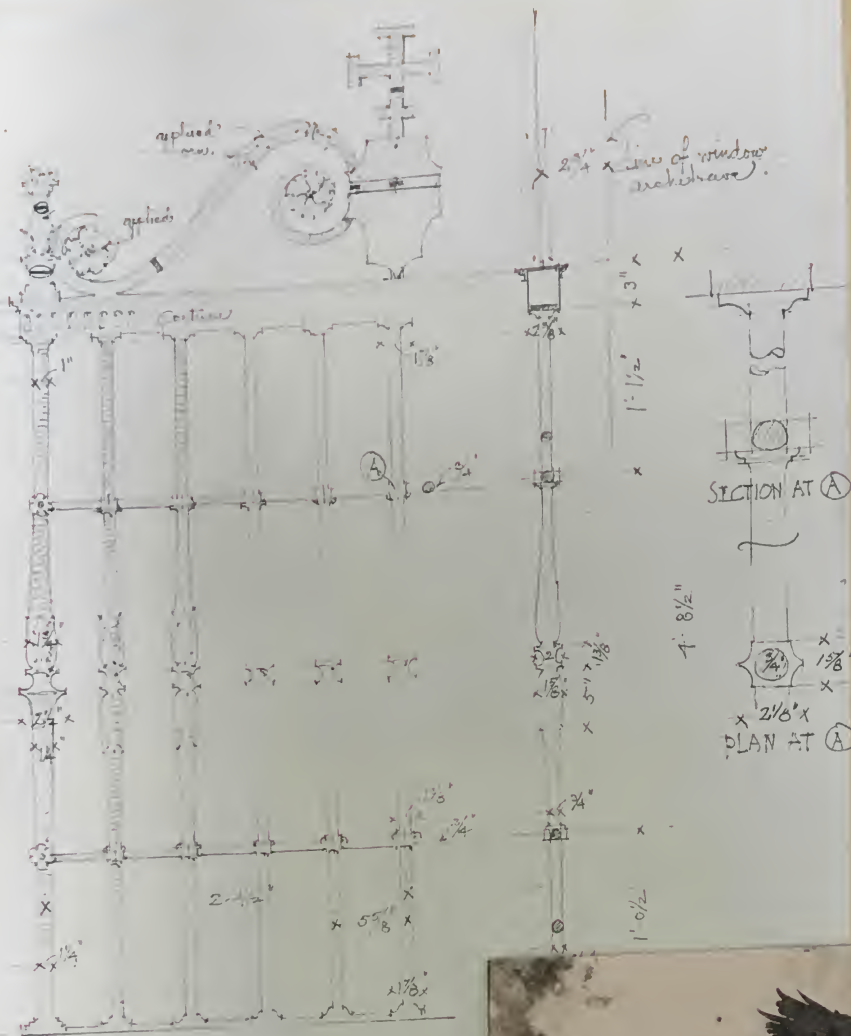
(Fot. Leopoldo)



IRON FIRE BACK OF THE XVI CENTURY, WITH DUCAL CROWN AND ESCUTCHION. CHIMNEYS HAVING BEEN RARELY BUILT IN SPANISH PALACES, THIS IS A SPECIALLY REMARKABLE PIECE. AUTHORS' COLLECTION

FROM THE SPECIES OF SANTA CRUZ TOLEDO

Below: A wrought-iron grille from Toledo of the 15th Century. The little statuette of Christ is the same date as the decorations of seahorses and angels, with the arms of the Pope at the top.



YOUNG CRIME HOSPITAL
CRAZ TOLEDO

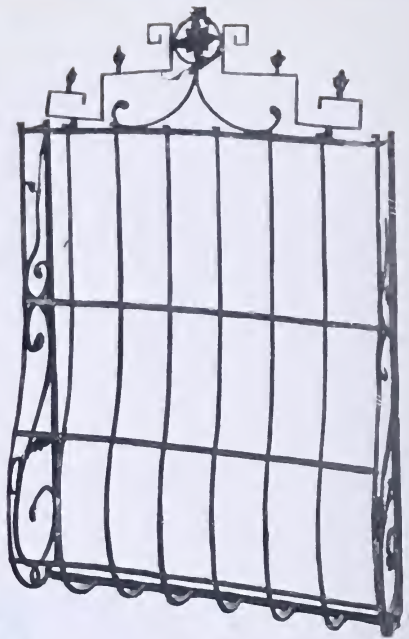
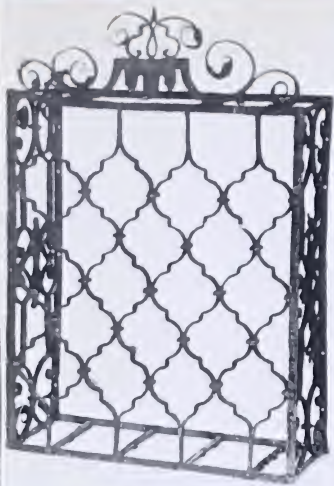


WINDOW SCREEN IN GARDEN
HOUSE OF LATE-EVIDENCE





No. 660. WROUGHT IRON GRATE

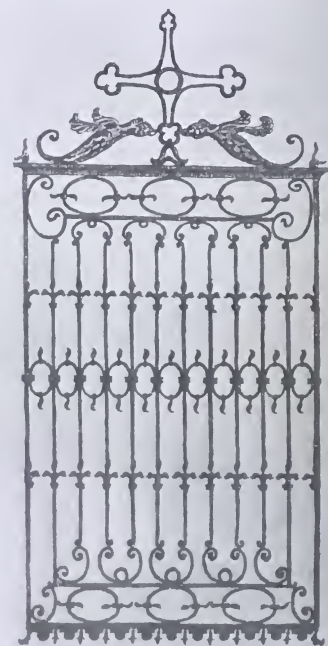
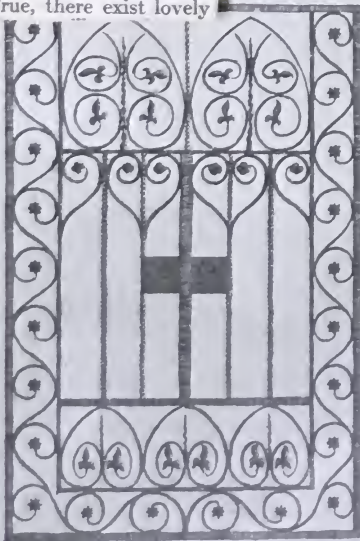


WROUGHT-IRON WINDOW JALOUSIE

wrought-iron balcony
on the Spanish 16th
century is rich with
color and gilding. The
rackets are especially
typical of the delicate
decorative quality of the
Spanish ironwork.



DETAIL OF A BEAUTIFULLY WROUGHT IRON GATE THAT
WOULD ADD TO THE CHARM OF ANY ESTATE, PARK OR GARDEN.
A small legacy. True, there exist lovely



SPANISH WROUGHT IRON WORK

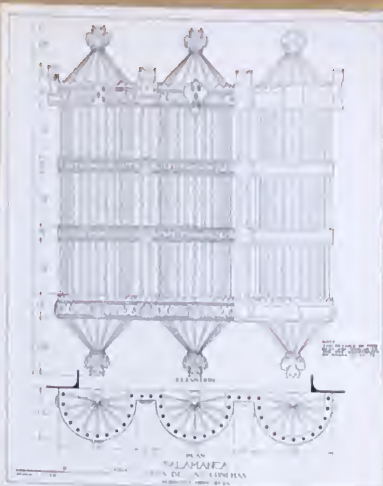
SCALE



Triple Grille on the "Shell" House.

ditions lingered with the blacksmiths long after the architects had abandoned them for the "Italian taste" which took root in Spain at a time when her wealth was unbounded and developed into a distinctively Spanish expression, known as Plateresque. Ironwork being closely connected with and fostered by architecture followed, but far more slowly, the same changes of style. At the zenith of the Plateresque, Spain saw an efflorescence of the stubborn and intrinsically low-valued metal into objects of surpassing magnificence, especially in ecclesiastical work. The men who made these objects were mostly not only smiths, but also architects, sculptors or silversmiths, who had learned to draw and who were versed in the study of the antique.

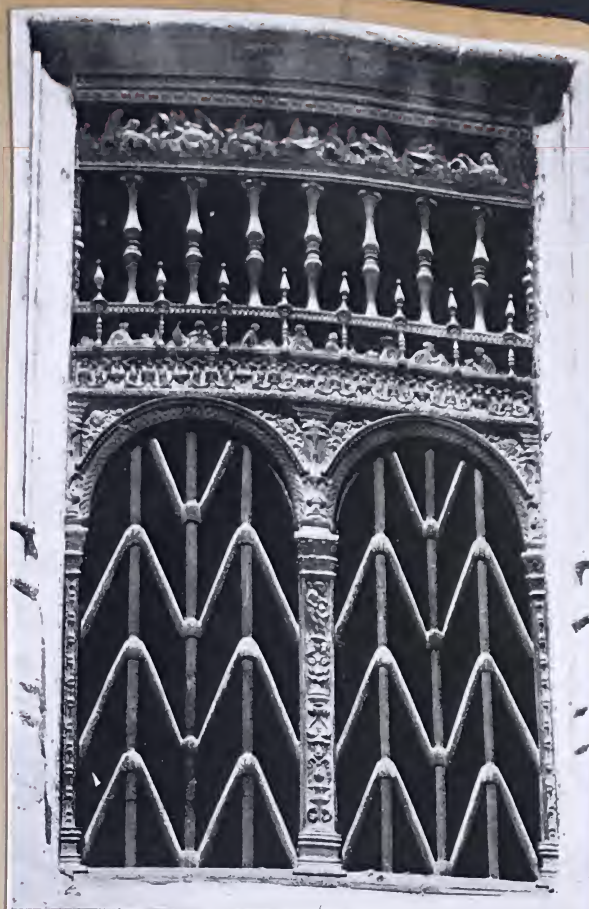
A few of their names have come down to us in connection with the grilles of the great cathedrals. That around the



DETAIL OF A REJA
From "Architectural Details of Northern and Central Spain."



In Toledo.

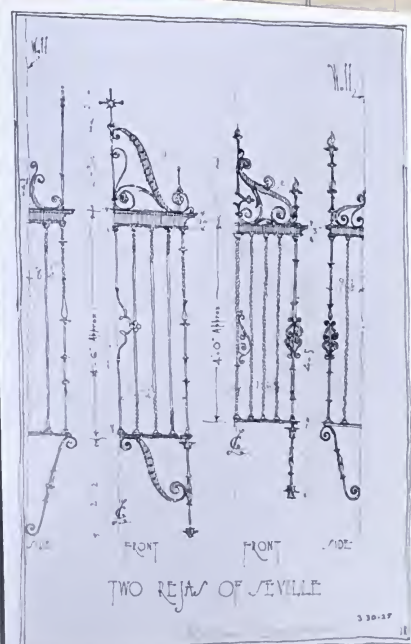


Renacimiento. Siglo XVI

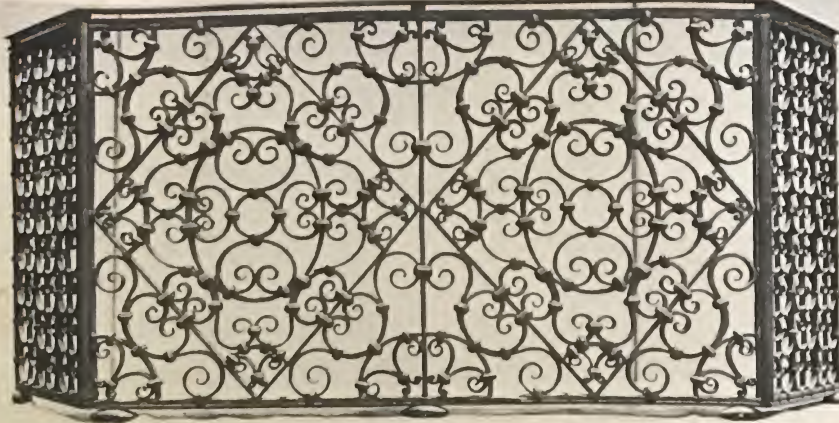
CATEDRAL DE SEVILLA.—REJA DE HIERRO FORJADO Y REPULJADO EXISTENTE, COLOCADA EN LA VENTANA DEL ALTAR MAYOR, AL LADO DE LA EPISTOLA.



Salamanca. Casa de las Conchas. Detalle de una ventana

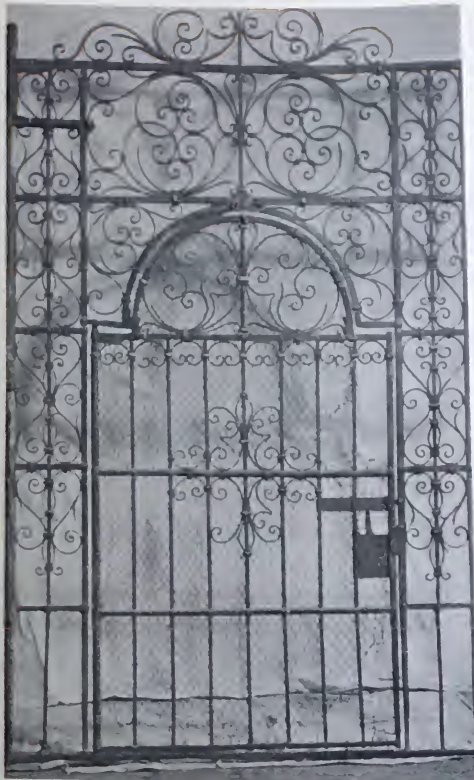


PEN AND INK SKETCH BY ISIDOR RICHMOND,
THE ROTCH, 1923-25

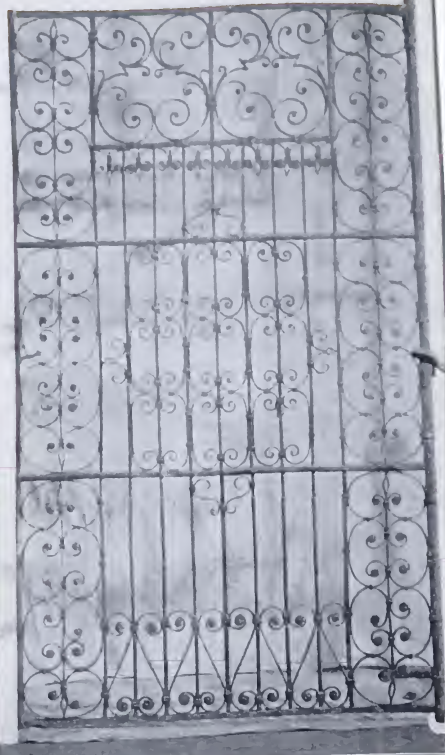


No. 113. WROUGHT IRON GRILLE.





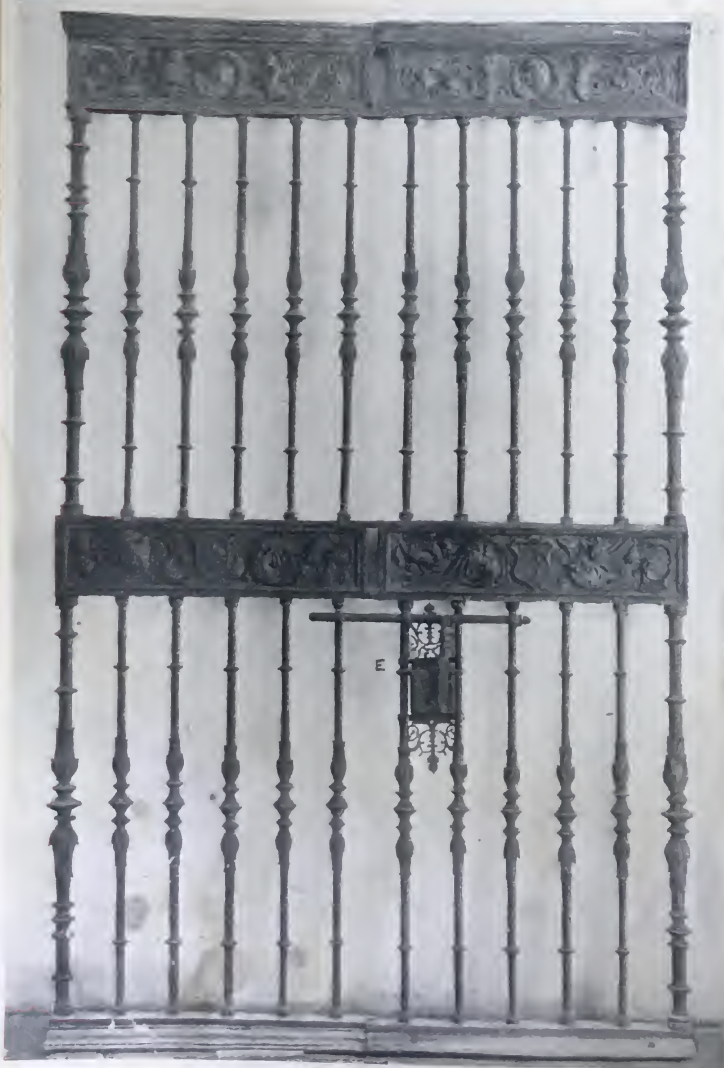
724. WROUGHT IRON GATE WITH DOOR, SPANISH, 17TH CEN



No. 339. WROUGHT IRON GATE. SPANISH, 17TH CENTURY



No. 661. WROUGHT IRON GATE
SPANISH, 17TH CENTURY



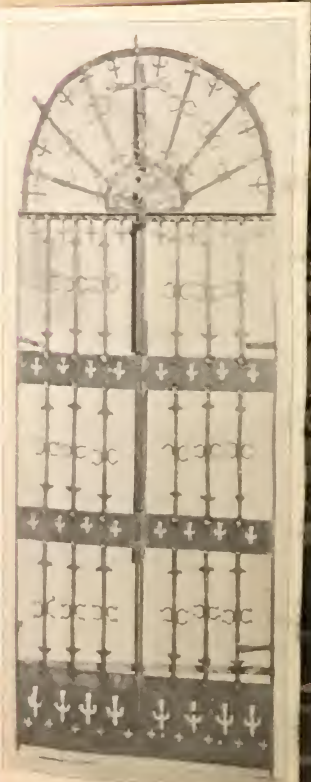
RENAISSANCE DOUBLE IRON DOOR
[NUMBER 1240]



No. 114. WROUGHT IRON GATEWAY



GALLIA OF THE PORCH TO THE MAIN PORTAL, CATHEDRAL OF PRAGA, PORTUGAL.



WROUGHT IRON GATE
17th CENTURY

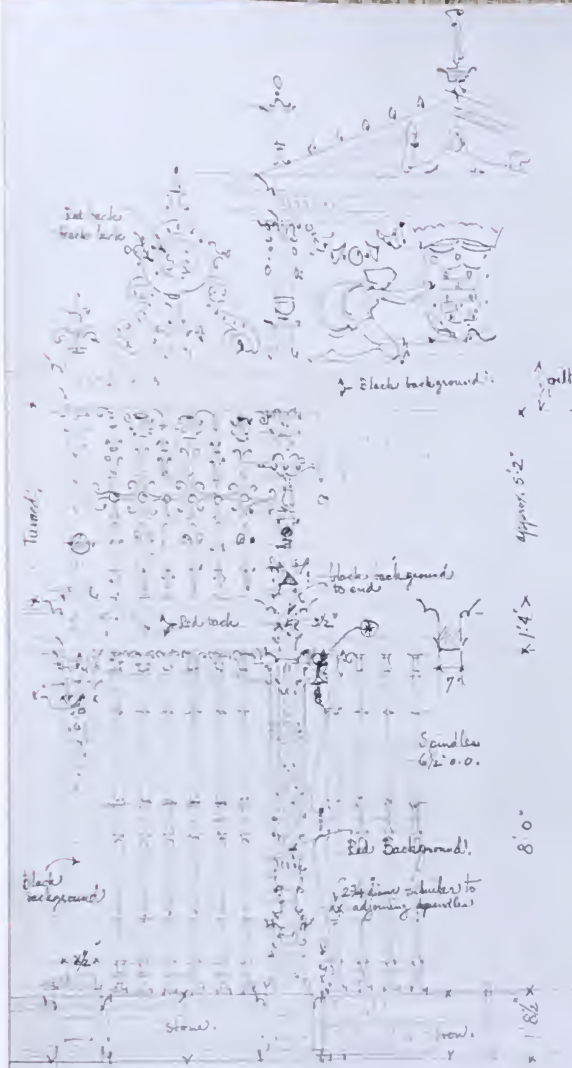
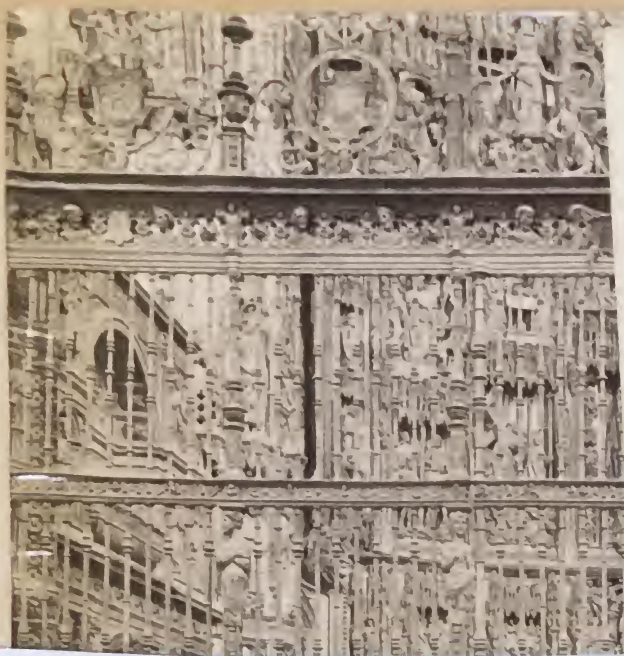


1318 «Sevilla» Interior de la Catedral Beria d

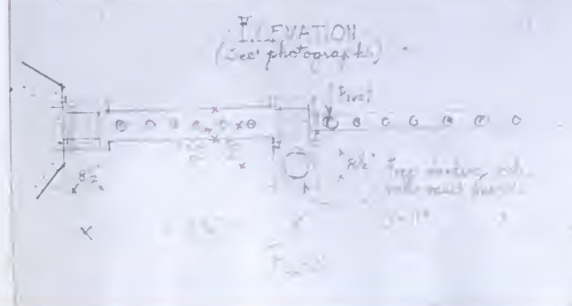
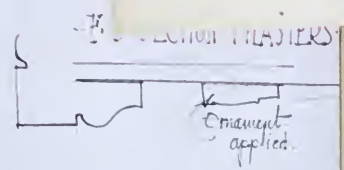


1320 «Sevilla» Interior de la Catedral Costado derecho del Tra





Lower P.
applied ornament
Round shaft
red background



THE CASTLE
STABLE BUREAU
1913.

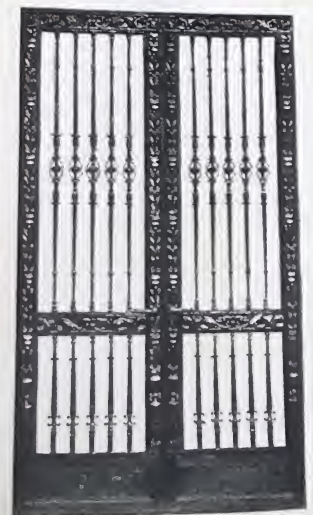


CORDOVA — Screen in private house

CORDOUE — Grille dans une maison particulière



PLATE II REJA OF THE CORO, TOLEDO CATHEDRAL



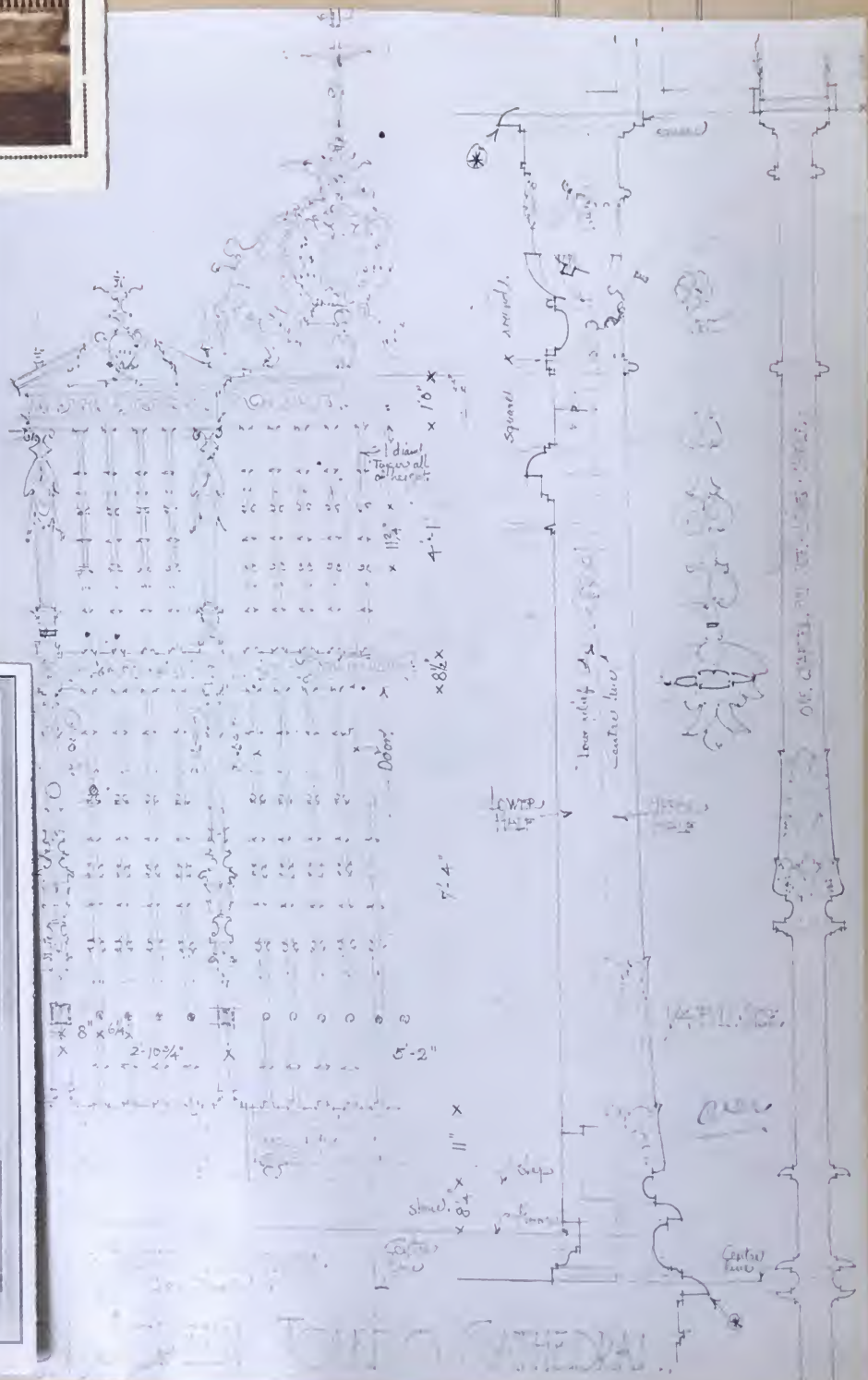
A GATE IN WHICH WROUGHT IRON IS USED WITH AN EXQUISITE FEELING FOR BEAUTY OF DETAIL THAT BELONGS TO TRUE CRAFTSMANSHIP.



Vista del Altar mayor del Monasterio



Mazzanti, 1991; de Cristofari & Ardino, 1992)



ARCHITECTURE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXII

OCTOBER, 1915

No. 4

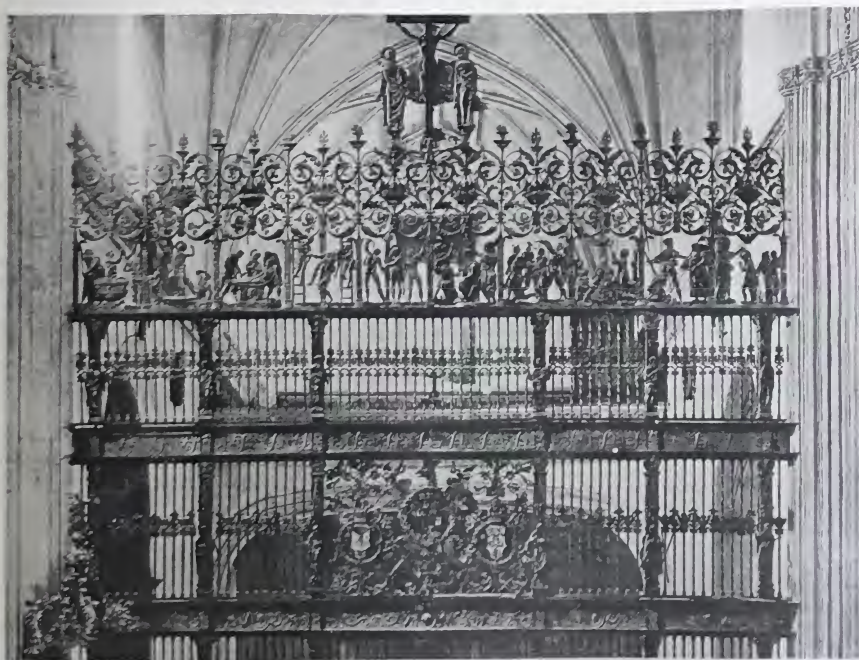


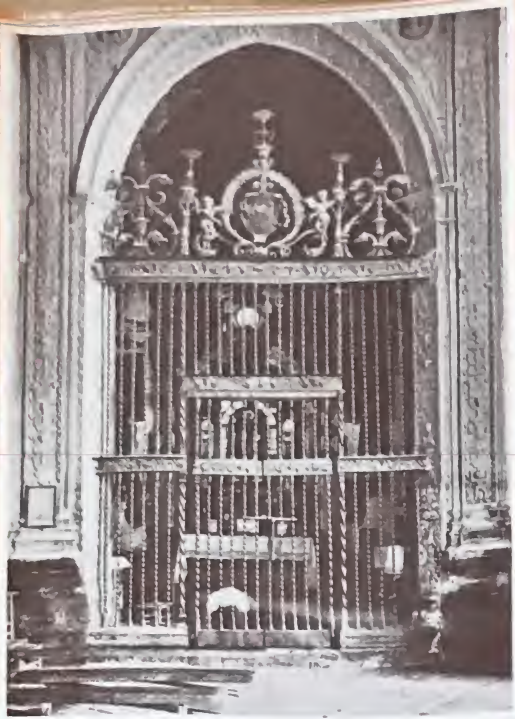
PLATE I. DETAIL OF THE REJA OF THE ROYAL CHAPEL (1523) GRANADA CATHEDRAL.

IV. Rejeria of the Spanish Renaissance

The Granada and the Sevilla Cathedrals

WITH the use of spindles "in ranks and rows, literally in thousands," the attenuated pilaster emerged from its previous inconspicuousness and took on the imposing massiveness illustrated in the detail from Granada (Plate II). Though only a simulated massiveness (for the huge pilaster was in reality a stout wooden beam covered with iron plates), its proportions emphasized the general architectural character of the whole. The embossing of its

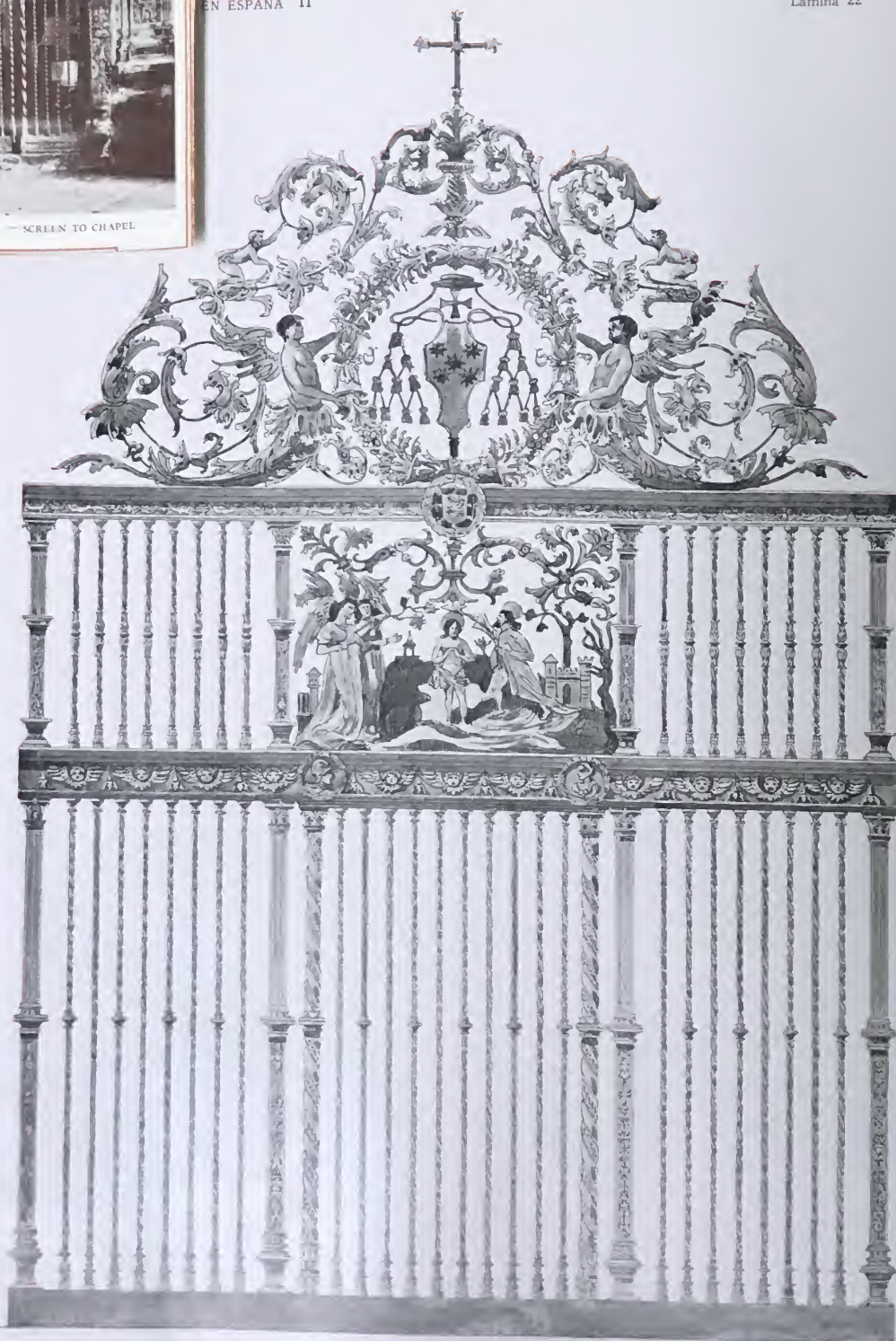
metal sheath shows how, if the artisan were not actually a silversmith, he was at least far more conversant with the art of working silver than with the vanishing methods of early blacksmithing. This is again apparent in the introduction of many finely modeled medallion portraits in repoussé, and even large compositions by the same process, as in Plate III, from Seville. It was the versatility, too, of the man trained in many crafts that brought heraldic



ALCALA DE HENARES — LA MAGISTRAL — SCREEN TO CHAPEL

EN ESPAÑA II

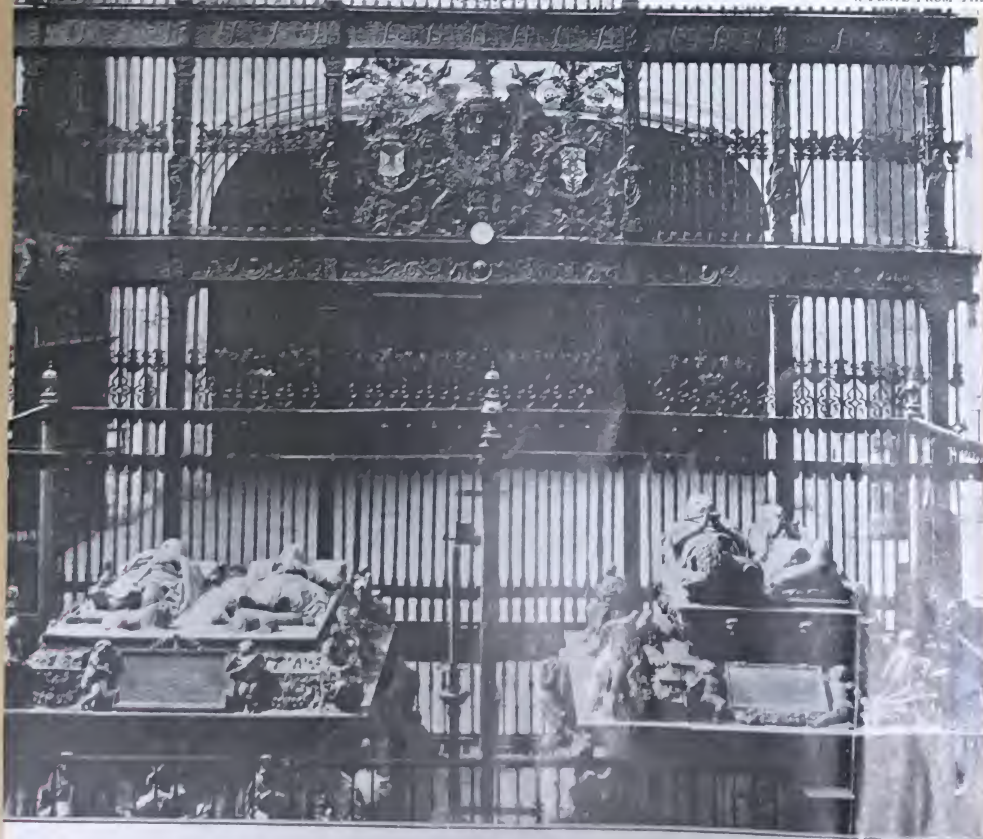
Lámina 22



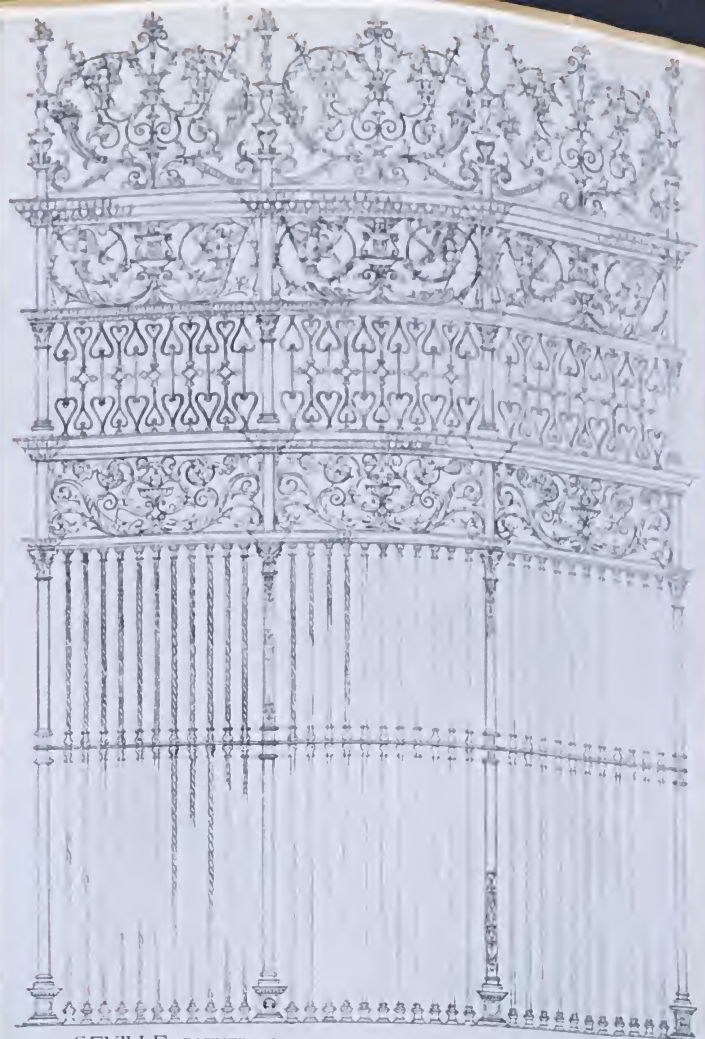
CATEDRAL DE TOLEDO — BASE DE HIERRO TORJADO Y REPUNDO DE LA CAPILLA BAPTISMAL

Renacimiento. Siglo XVI

CATEDRAL DE TOLEDO. BASE DE HIERRO TORJADO Y REPUNDO DE LA CAPILLA BAPTISMAL



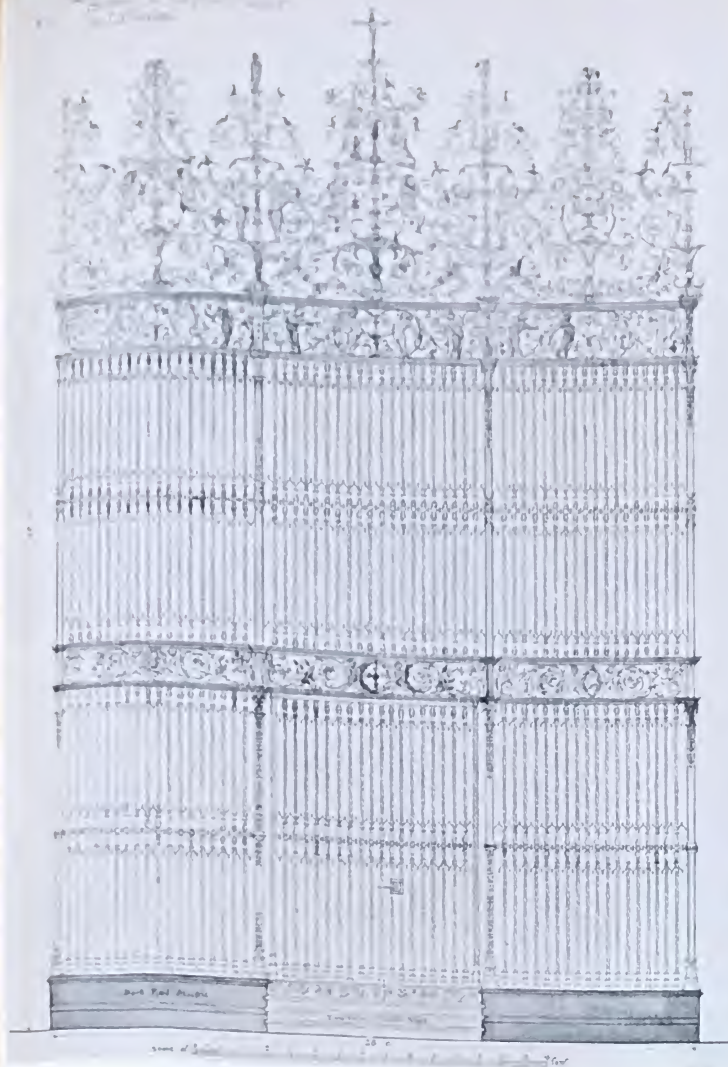
Sepulcros de los Reyes Católicos y de la Reina Doña Juana y el Archiduque don Felipe, en la Capilla Real, y primera verja de esta obra del maestro Bartolomé, de Jaén, según modelos de Juan Zagala y Juan de Cuvillana. El primer cuerpo de la verja lo forman pilastros corintios con fuste pilastrado; el segundo tiene el escudo de los Reyes, y el tercero el de la vida de Jesús.



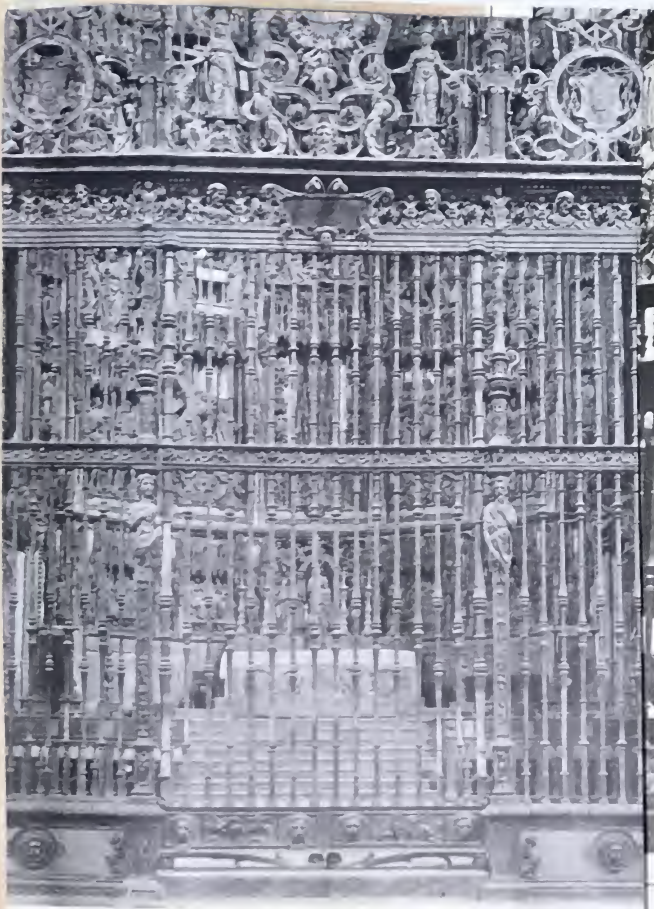
SEVILLE CATHEDRAL.
SIDE REJA TO ALTAR MAYOR. IRON CAST.

Scale of paces. 10 5 0

RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN
A PLATE FROM THE WORK BY ANDREW N. PRENTICE



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN
A PLATE FROM THE WORK BY ANDREW S. PRENTICE

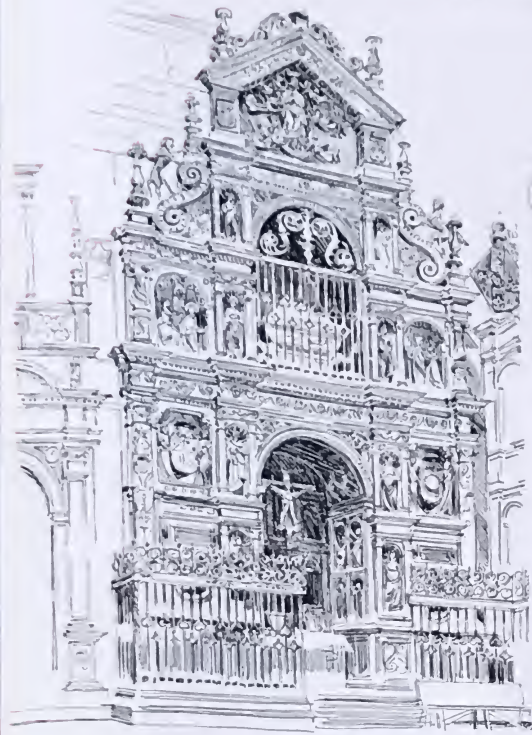


REJA OF THE PUERTO, BILBAO CATHEDRAL

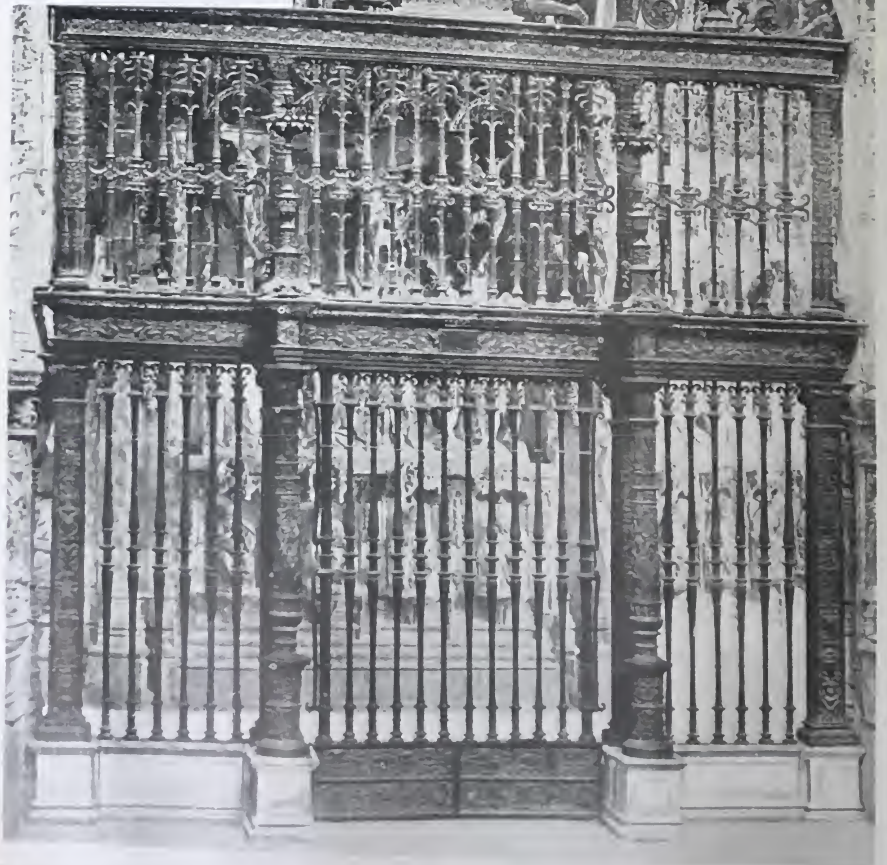
PLATE III. REJA OF THE CURO, PALENCIA CATHEDRAL

BUENOSA CATHEDRAL

PARBLE TOWN
OF SANTA ANNA
IN THE STATE OF
TEXAS BY BISHOP
FLORENCE - OF
PORTUGAL, ...
WITH DETAIL OF
THE SCULPTURE AT
SANTA ANNA.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN
A PLATE FROM THE WORK BY ANDREW N. PRENTICE



REJA OF THE CONSTABLE CHAPEL 1523 BURGOS CATHEDRAL



Design No. S 1503
5 Ft. Wide Without Stationary Sides
Stationary side pieces are 9 in wide, 5 ft. High

OVER



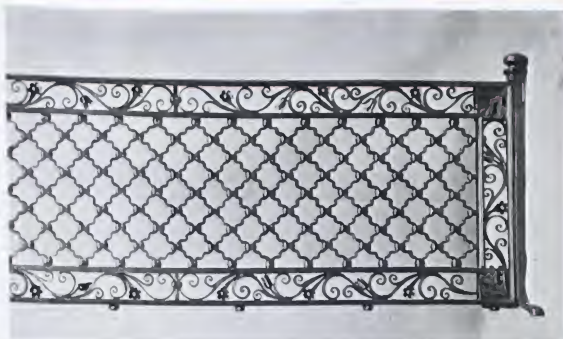
ENGLISH, EIGHTEENTH CENTURY,
PENNSYLVANIA MUSEUM



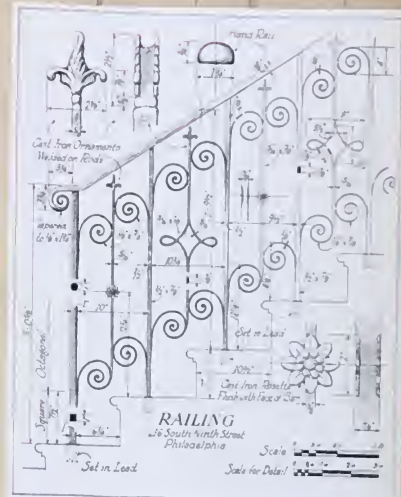
OLD HOUSE IN NEW ORLEANS



FREDERICK J.
STERNER



DUTCH-FLEMISH, SIXTEENTH CENTURY, IN METROPOLITAN MUSEUM OF ART



AN OLD PHILADELPHIA STAIR RAILING
From "Colonial Ironwork in Old Philadelphia."



RONDA, SPAIN



MOISE GOLDSTEIN



HASTINGS



5 Ft. 4 in. Wide Design No. S 1500 6 Ft. 4 in. High



ENGLISH, EIGHTEENTH CENTURY. COURTESY OF PENNSYLVANIA MUSEUM



WARREN, KNIGHT & DAVIS



FREDERICK J. STERNER



READ HOUSE, NEWCASTLE, DEL.



STERNER & WOLFE



CRAM & FERGUSON



CARRÈRE & HASTINGS



Copyright GATE OF THE KITCHEN GARDEN. "C.L."



GATES AT RAGLEY.



INSIDE THE GATEWAY



No. 72. ORNAMENTAL TOP OF A WELL
SPANISH 16th CENTURY



No. 70. ORNAMENTAL TOP OF A WELL
SPANISH 17th CENTURY



No. 86. WROUGHT IRON ORNAMENT OF A CHURCH
SPANISH 16th CENTURY



WELL CURB S. GIOVANNI EVANGELISTA, PARMA

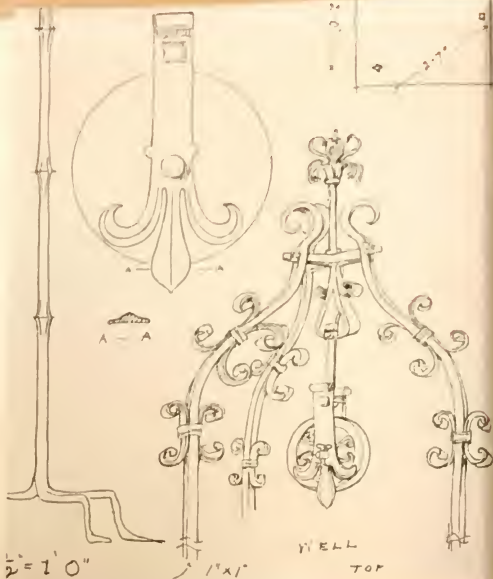


No. 92. VENETIAN GOTHIC "FLOREALE" STONE AND WROUGHT IRON
WELL-HEAD OF THE FIFTEENTH CENTURY



No. 109

High Wrought Iron Ornamental Top of a Well. Spanish, 17th Century. Height, 7 feet 10 inches



No. 363 ORNAMENTAL TOP OF A WELL SPANISH 17th CENTURY



SMALL CIRCULAR BRONZE MIRROR (Han)

LARGE SILVERY BRONZE CONVEY MIRROR (Wei)



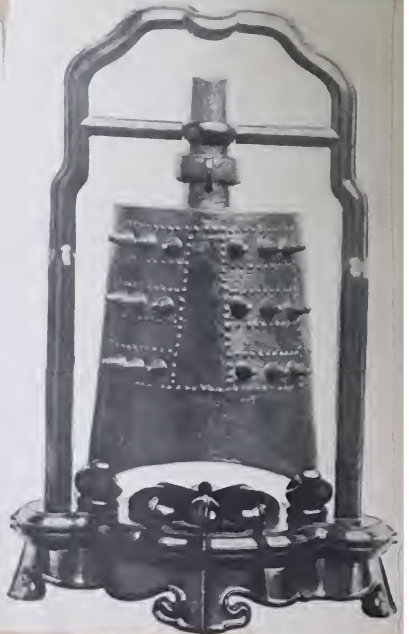
35



JAMES YANG



ENERABLE BRONZE RING-HANDLED DRAGON JAR WITH COVER (Han)



191—BRONZE BELL (Chou)

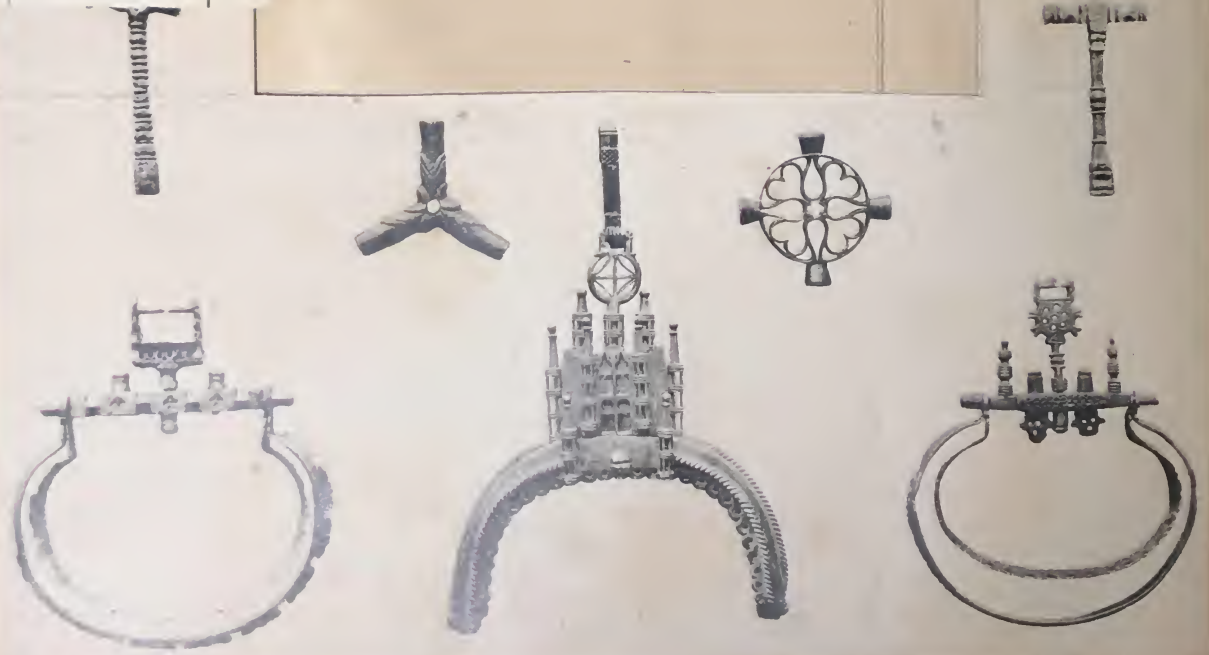


TALL QUADRILATERAL BRONZE VASE INLAID WITH SILVER AND GOLD (Sung)





OPEN BRASS ORNAMENTAL BOX





SILVER FORKS AND SILVER AND STEEL KNIFE



WEST WALL OF DINING-ROOM. SHOWING SPANISH WATER-JAR AND BRAZIERS, AND RUSSIAN SALT-JARS.



BLACK JACKS, SALT JORUM, AND CANDLE-STICKS.



2—FLORENTINE COPPER DISH OF THE FIFTEENTH CENTURY
Circular shape. Center repoussé with a circular medallion containing the figure of a running stag, surrounded by a star-shaped figure with pointed arms separated by scrolled branches of flowers and running deer. Rim incised with band of pointed-arch loopings with floral pendants.



WROUGHT IRON STANDARD HOLDER (14TH CENTURY)
PALAZZO GRISOLLI, FLORENCE

Photo by Alinari

of iron
The
joints
is none



Photo by Alinari

WROUGHT IRON TOUCH OR STANDARD HOLDER
PALAZZO STROZZI, FLORENCE

A remarkably beautiful example of wrought iron modeling, craftsmanship and proportion. Although the bracket is reminiscent of similar motifs in stone and bronze, it is decidedly wrought iron in the profile of mouldings the shallowness of details, and a narrowness in width, stamping it as excellent precedent. The lion marks on the lady's frontal vertebrae and the edges of her webbed wings are vivid wrought iron techniques.



No. 17. HAMMERED COPPER WINE COOLER



244



240



241



245—FLORENTINE BRONZE MORTAR OF THE SIXTEENTH CENTURY

Tapering cylindrical shape, with incurved sides and projecting tapering and scrolled bracket handles modeled on top with couchant heraldic lions. Sides decorated, in relief, with scrolled esentcheons, charged with the arms of the Medici family quartered with another, and supported by flying Amorini.

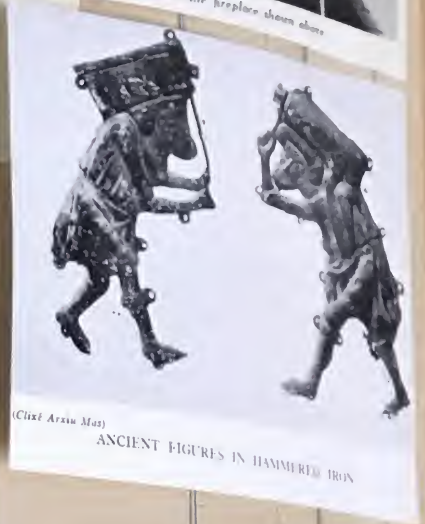
Height, 4 inches; diameter, 5 inches.



No. 255—TUSCAN GOTHIC BRONZE MORTAR OF THE EARLY FIFTEENTH CENTURY



A detail from the fireplace shown above



(Gift Anna May)

ANCIENT FIGURES IN HAMMERED IRON



OLD SPANISH BRAZIER





...of a dealer who is master of his subject, who has a reputation to lose and who, if



SEVENTEENTH-CENTURY AUGSBURG NEF, OR SPICE BOX



STEEL POWDER FLASK, ITALIAN, 16TH CENTURY



PEWTER, FROM MAJOR A. E. BALFOUR'S COLLECTION



AUSTRIAN HOT WATER URN



TEAPOT (1759), TEA-KETTLE, AND CREAM-JUG (1709).



SHEFFIELD PLATE FROM MR. HORACE TOWNSEND'S COLLECTION
The large silver in the center is a very early specimen, not later than 1750, the soup t... is a characteristic... a taper holder



BRANDY SNIFTER, SOUP TUREEN, AND BOWL (1700).



SILVER-GILT VOTIVE RELIQUARY (Spanish, XVI Century)



SILVER CHALICE AND COVER (17th C.)



TANKARD MADE IN ENGLAND IN 1662



TEA-SET OF AMERICAN PEWTER



ADINATI, DOUBLE BRIDAL CUP & STOU



Fig. 9. Rijksmuseum, Amsterdam
PEWTER FLAGON CONTRASTED WITH SILVER; BY G. W. HEDA

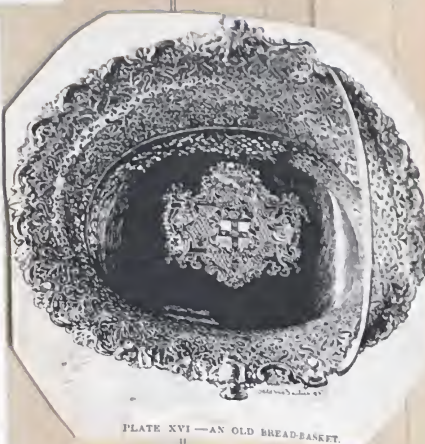


PLATE XVI—AN OLD BREAD-BASKET.



AMERICAN TEA-SET



THE COMMUNION FLUTE



PLATE I—ADULT AND CHILD TANKARDS



PLATE VI—NORWEGIAN TANKARDS



PLATE I—A SIXTEENTH-CENTURY TANKARD OF BREMEN MANUFACTURE, GERMAN BEAKERS, A LONDON PORRINGER AND A SALT CELLAR



PLATE V—A CENTURY OF OVAL SPOONS



PLATE II—WINE-TOBBLERS



the
with
ady
re-
red
de-
use
the
very
ry,



J. Carr Photograph

ABOVE IS A MODERN
PEWTER TEA SET
WHICH IS ATTRAC-
TIVE AND DURABLE

FORTUNATE INDEED
IS THE CHILD WHOSE
FOOD IS SERVED ON
THIS ATTRACTIVE SET
OF PLATE, MUG, AND
PORRINGER

pewter has not been valued for the metal.
Wherein lies its appeal? Pewter was always
made by craftsmen who loved their trade.
Beauty of form and fine workmanship was their
standard. They are every-
where produced in cases
where the finest work-
manship is shown. They
are few and far between.



STEEPLY TAPPED, EGG-SHAPED CUPS, 1611



THE MAKING OF PEWTER—MUGS AND TEAPOTS



PLATE X—LONDON SILVER OF THE LAST CENTURY



FROM THE COLLECTION OF MR. JAMES IVORY OF EDINBURGH ARE THE STAND AND THE TEAPOT, THEY ARE BOTH THE WORK OF COLIN MCKENZIE OF 1718-19. THE ARMS ON THE TEAPOT ARE THOSE OF THE CUNNINGHAM FAMILY

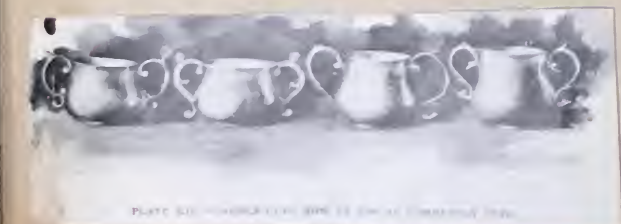


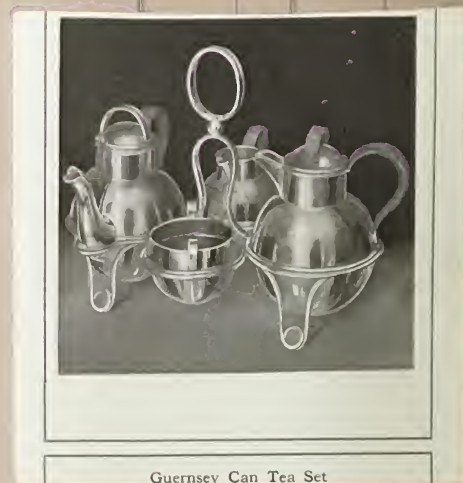
PLATE III—SILVER OF THE 18TH CENTURY



PLATE IV—LONDON COLLECTION



EARLY AMERICAN PLATE



Guernsey Can Tea Set



SEVENTEENTH-CENTURY PORRINGERS AND GILT MUFFINEER



OL



ANOTHER GROUP OF SHEFFIELD PLATE IN THE AUTHOR'S COLLECTION
The large tray is Victorian; the epergne or centerpiece is George IV, as is also the egg-cup holder; the entire dishes represent two prevalent types of which the square foot is the more desirable. The toast-rack is a comparatively early piece



BRANDON, JALLOUTER, ALLENSTON, AND ALLENSTON
EGGS AT MONT VERNON





No. 16. GILDED FORGED IRON COFFRET



630

630—WALNUT AND FORGED IRON CENTRE TABLE

Florentine, XVII Century

Massive octagonal top, supported on finely scrolled forged iron flaring tripod legs; strap-scrrolled and enriched with central cusps and leaves having a crimson and gold tassel pendant under centre of table.

Height, 31 inches, diameter, 35 inches.

(Illustrated)



658

658—BRASS AND FORGED IRON TAPESTRY FOLD STOOL

Italian, Early XVII Cent

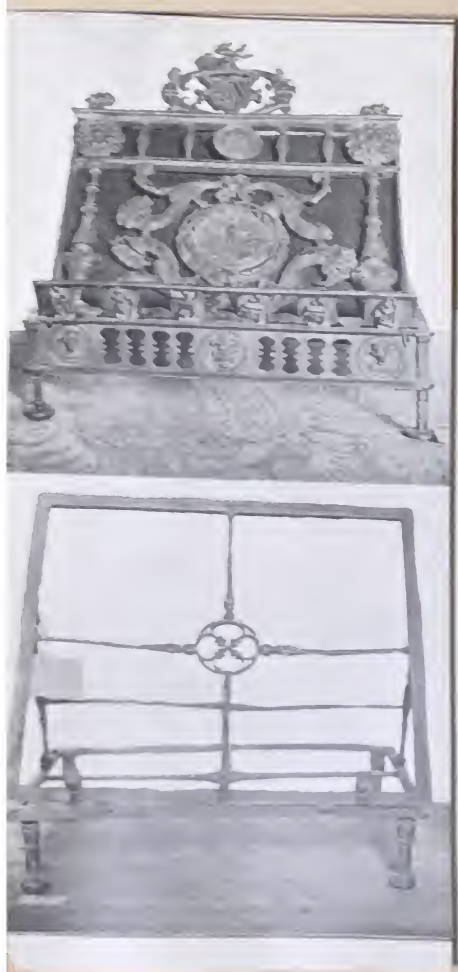
Oblong seat covered in Flemish tapestry of the period, depicting flowers in mellow colors. Open balustered arms and supports, terminating in nuded bosses of brass. Stellated foliate legs with stretchers. The seat valanced on all sides rose crimson velvet; trimmed with gold galloon and fringe.



475

475—BRASS AND FORGED IRON BRAZIERE *Spanish, XVII Century*

Molded octagonal top of walnut; studded with exceptionally fine mushroom and open medallion brass handles. Brass basin sunk at centre, having two unusually fine ball handles. Supported on eight strap-scrroll forged iron legs having two series of open connecting stretchers, each forming a panel bearing a scrolled rosette.





CHINESE TORTOISE SHELL BIRDCAGE.

9



428



426

10



SPLIT BAMBOO CHINESE BIRDCAGE



No. 350. TWO RED PANNEAUX, SPANISH, 16TH CENTURY



No. 545. TWO RED PANNEAUX
SPANISH, 16TH CENTURY

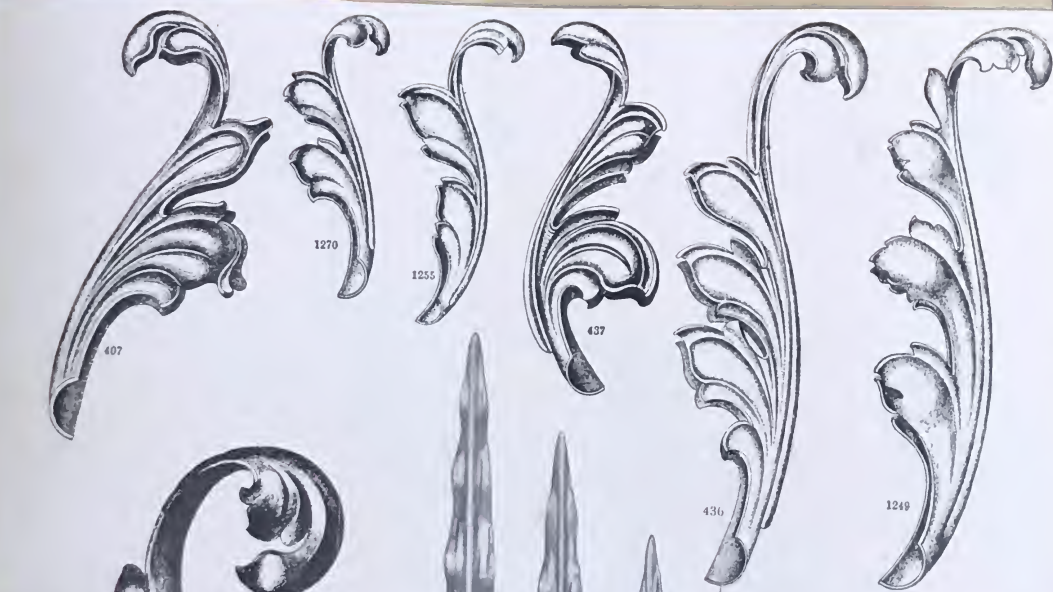


No. 168

168—Red Pannau. With a beautiful wrought iron knocker, Gothic, and 13 nails. Spanish, 15th Century.

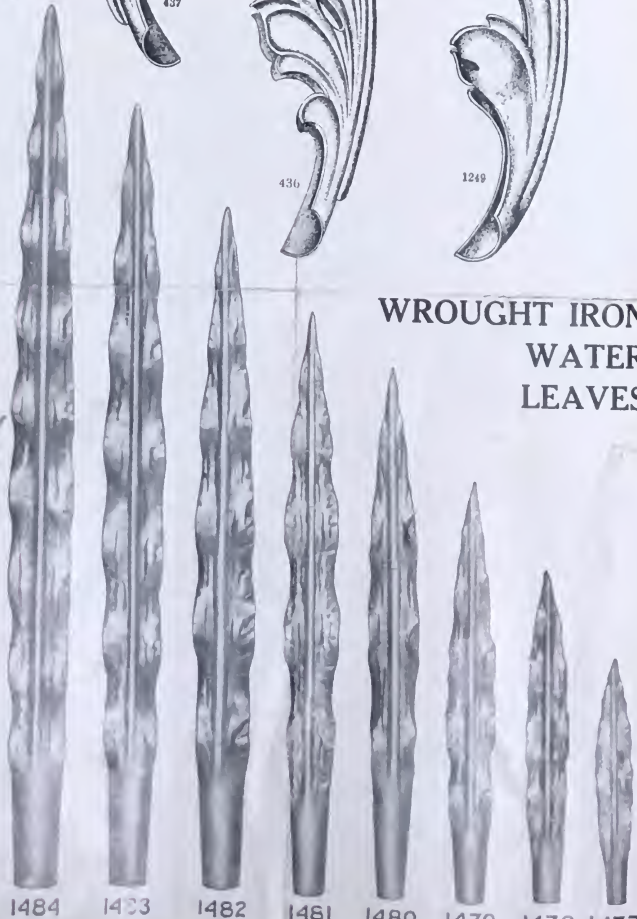


No. 317. RED PANNEAU SPANISH, 16TH CENTURY



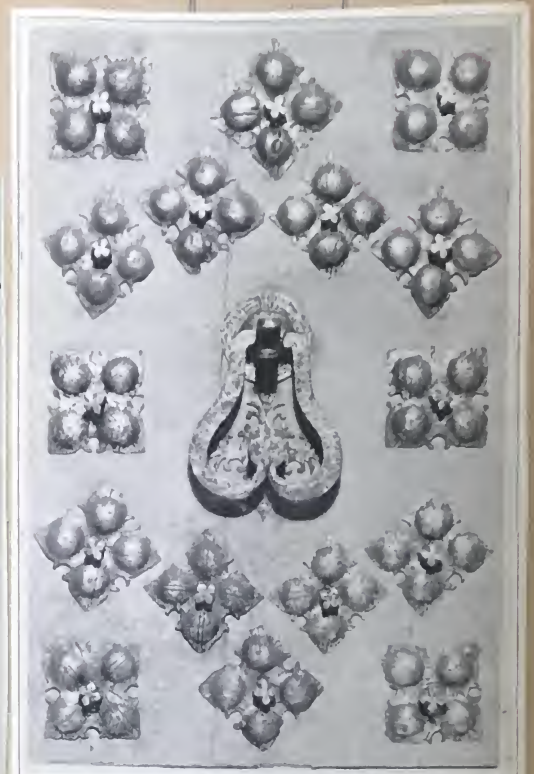
No. 1476 Field

WROUGHT IRON
WATER
LEAVES



Illustrations Are Two-Thirds
Actual Size

1484 1483 1482 1481 1480 1479 1478 1477



No. 703. TWO RED PANNEAUX, SPANISH 16TH CENTURY





FIG. 7 OLD ITALIAN KEY



FIG. 4 FRENCH, 18TH CENTURY



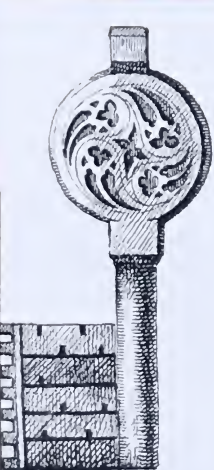
FIG. 5 FRENCH, 18TH CENTURY



FIG. 1 GOTHIC KEY



FIG. 2 GOTHIC KEY



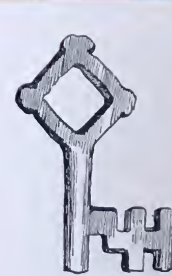
GERMAN FOURTEENTH CENTURY
From South Kensington Museum



FRENCH FIFTEENTH CENTURY



THIRTEENTH CENTURY



FOURTEENTH CENTURY



FIFTEENTH CENTURY

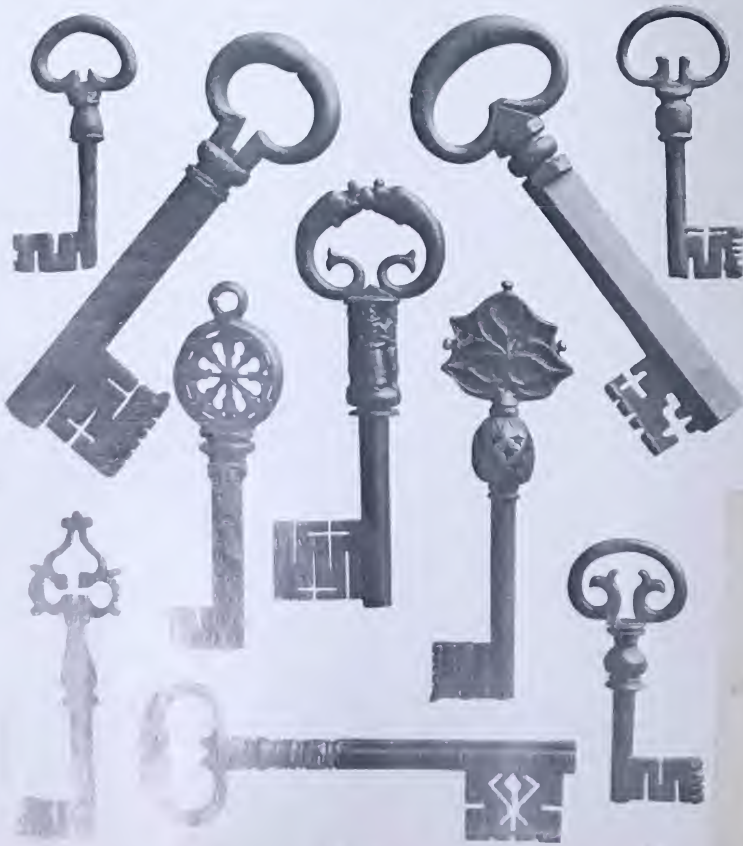


END OF FIFTEENTH CENTURY

the LOCKSMITH

No. IV.

No. V.



No. VIII.

No. VII.

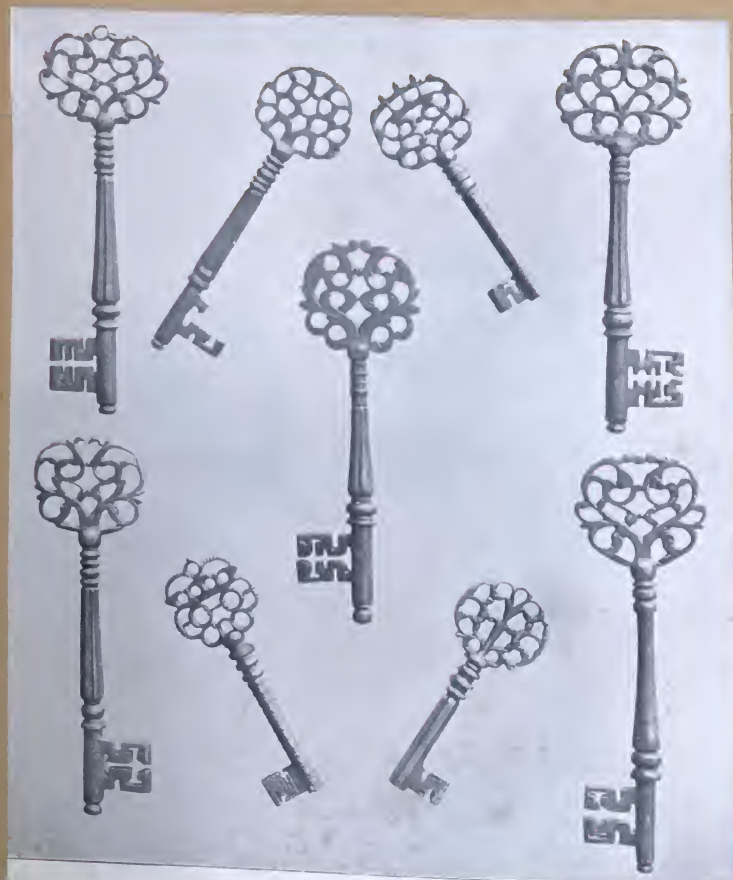


FIG. 3 FRENCH RENAISSANCE



No. XI.
COPPER KEYS LENGTH, 9 IN.

No. XII.



No. XXI

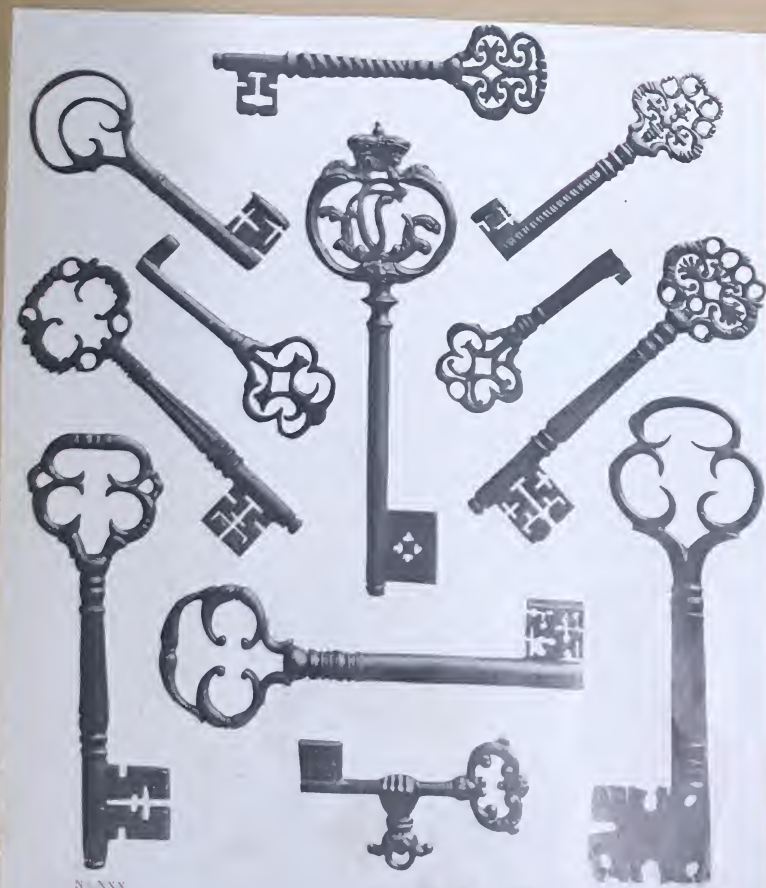
No. XX.

No. XIX.

No. XVIII.

No. XVII.

STEEL KEYS, ENGLISH SEVENTEENTH CENTURY
Actual length of No. 17, 4½ in., the others in proportion



No. XXX

No. XXIX (Decorative, symmetrical)

No. XXVIII.

No. XXVII (Decorative, symmetrical)

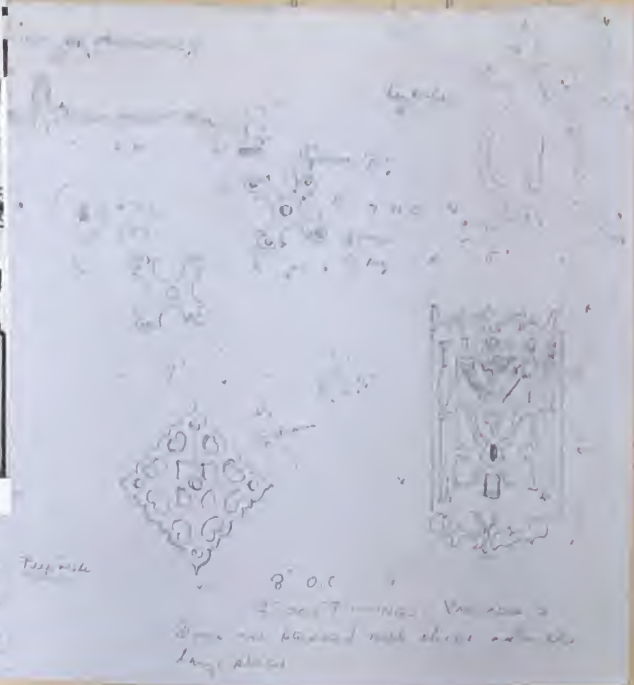
SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES
Actual length of No. 29, 5½ in., the others in proportion



STONE DOOR TO CHURCH, GOODHURST, ENGLAND



FROM CHURCH IN LUCERNE



KNOCKER ON MAIN OF THIEF DOOR. CASA DE CONDE DE TOLEDO, TOLEDO, SPAIN



KEY PLATE AND DOOR HINGE DOOR. CASA DE CONDE DE TOLEDO





No. 59

59. WROUGHT IRON LOCK
French, Late XI C.
Finely decorated with
tracery; archaic winged
at the corners, each hold-
ing a symbolic object.
Height, 6 inches; width, 6 1/2

Note: Locks of similar work-
manship are seen in the Cluny
Museum, Paris, and elsewhere. It
was also one closely similar to
above in the Spitzer Collection
Illustrated Catalogue, Vol. II, p.
No. 31.

60. WROUGHT IRON LOCK
The frieze surround-
ing the lock shows a
decoration of dra-
gon heads, scrolls
and leafage; central
plaque having at
either side twisted
columns, and exhibit-
ing a nude figure
holding a staff.

Height, 6 1/2 inch-
es; width, 8 1/2
inches

Note: A lock of
the same type is re-
produced by Luer:
Die Metalkunst, Vol.
I, p. 77, fig. 56, and
another by Giraud:
Les Arts du M^{tal},
pl. XVIII, fig. 1.

[Illustrated]



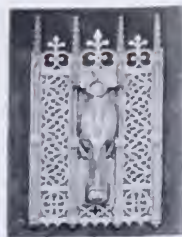
No. 60



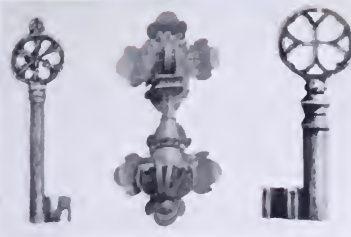
ONE RAM'S HORN AND TWO DOUBLE DOLPHIN HINGES. GERMAN
FIFTEENTH-SEVENTEENTH CENTURIES



STRAP HINGES, WROUGHT IRON, GERMAN FIFTEENTH-SEVENTEENTH
CENTURIES



Flamboyant Gothic Knocker
of Polished Iron

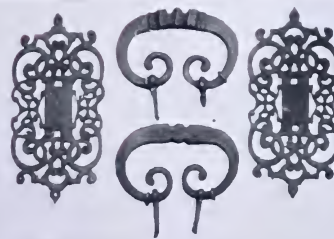


Late Gothic Key with Early Renaissance Door
Pull and Key



Early Renaissance Knocker,
rough but vigorous and
imaginative

customer. Deny it as
we may, we are a people
still in the process of
making, like alloy in
the melting, and our
art is a composite art,
not yet so distinct that
we can call it American.
Until that time comes,
if ever, we must receive
the best that all the
nations contribute, fa-
miliarize ourselves with
what has been done
before and adapt the
whole to modern needs.



Handles from a Spanish Vargueño, and Two
Perforated Escutcheons

and uses. It has been
so and will be so in such
countries as ours, ever.
Therefore, the great
work of the Spaniard
should properly appeal
to all students of art
and even to all purely
practical artisans,
craftsmen, designers,
makers, dealers, archi-



WROUGHT-IRON HINGES, DOUBLE DRAGON STYLE.
PENNSYLVANIA GERMAN, 1710



ADDISON MIZNER



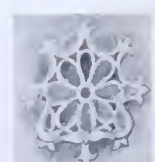
RAM'S-HORN HINGE. WROUGHT IRON
GERMAN, FIFTEENTH-SEVENTEENTH
CENTURIES



Renaissance Key Plate



Spanish Mission Choir Book with Brass Mounts
of a Simplified Vargueño Type

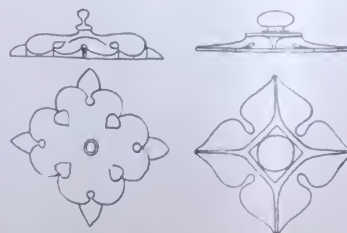


Renaissance Pull

teets and owners who
would know what they
are buying and why
they buy it. They all
will know then why it
is worth designing,
making, selling, buy-
ing and owning.

RENAISSANCE— THE IRON AGE

THE beauty of the
Moorish and
Mudéjar examples, it is
therefore well to appre-
ciate and learn to know.
Both explain certain
tendencies in later
Spanish art, not so
much in actual detail as



Spanish Nail Heads

in spirit and vigor. It
is, however, in the Re-
naissance metal and
especially in iron that
the greatest glory of the
Spanish smith is seen.
No one with even a
modicum of knowledge
and enthusiasm can
help admiring the
superb craftsmanship
as exhibited in the
excellent collection of
Spanish hardware at
the Hispanic Museum,
New York City. Such
door knockers, such
locks, such hinge and
other hardware forms
have rarely, if ever,



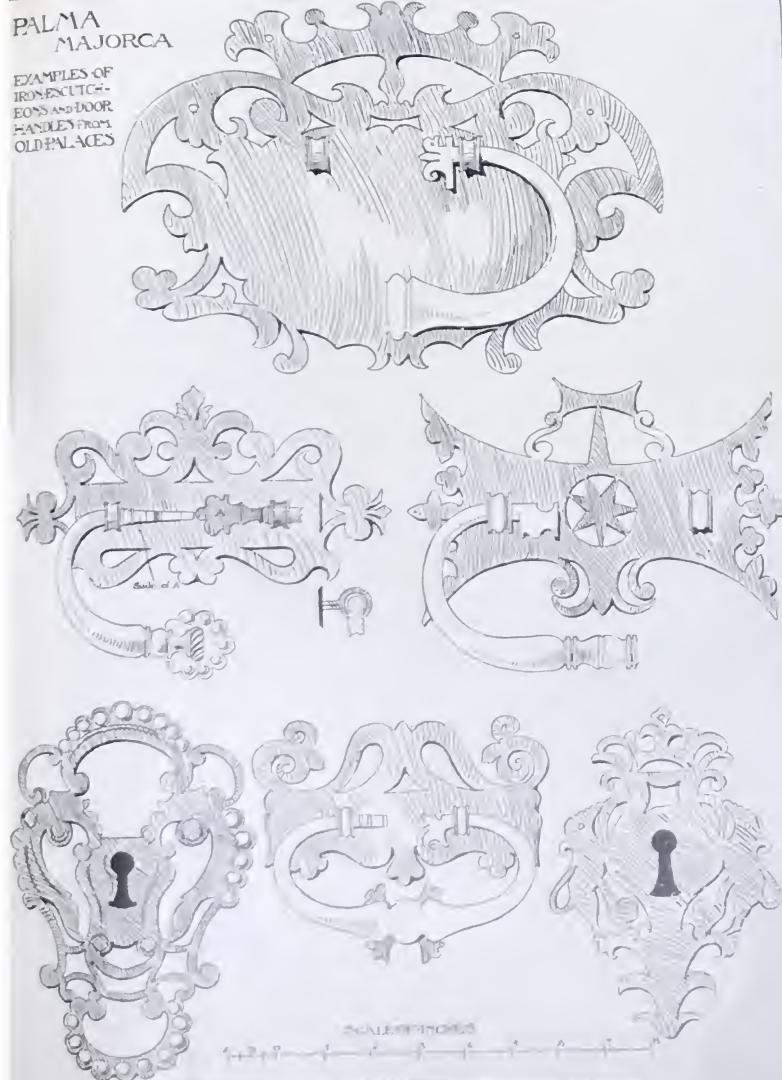
FRENCH GOTHIC WROUGHT-IRON LOCK PLATE OF THE EARLY FOURTEENTH CENTURY

Rectangular shape, with molded frame. Divided into three vertical panels on either side, the outer ones and band at foot filled with Gothic tracery, the inner ones with figures of saints standing on wrought brackets under Gothic canopies, and with Gothic tracery below. The hinged center wrought with a figure of the Virgin holding the Child Christ under an elaborate pinnacled canopy flanked by Gothic buttresses with crocketed finials and with a panel below of an heraldic shield surmounted by a crown and charged with the coat-of-arms of the Orleans family (three fleurs-de-lis). Key with cylindrical barrel and circular handle pierced with Gothic rose tracery.

Height, 9½ inches width, 7½ inches

PALMA MAJORCA

EXAMPLES OF IRON CUTTINGS AND DOOR HANDLES FROM OLD PALACES

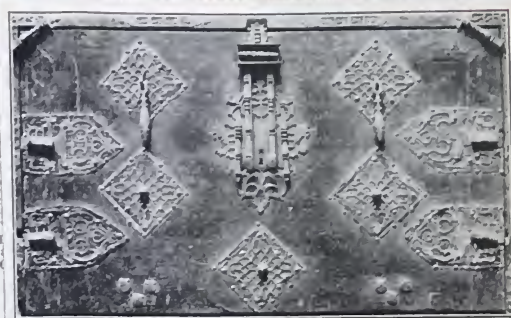
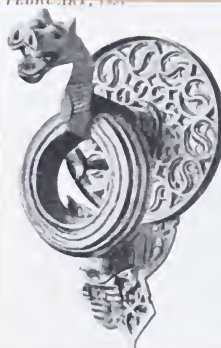


RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN
PLATE FROM THE WORK BY ALBERT N. COOPER

Left The corner of a salon in a Spanish home in Madrid at the time of Philip II. The wrought-iron torchere was the essential for adequate lighting in those days. Photographs Courtesy William Hellmuth Inc.



Below A Spanish wrought-iron roza of the type popular in the central part of Spain during the 15th and 16th centuries. A part of Spain's architectural beauty has been chiselled.



creens still survive in Salamanca, Avila, Toledo, Sevilla, Ubeda and other cities; old balconies also, with rings at either end which, like the kitchen fire-dogs, used to hold the

Beautiful wrought-iron as a decoration for a vargueño is shown here with an interesting pattern made from iron locks, plaques and shell nail-heads

THE HARDWARE ON YOUR FURNITURE

By WM. WINTHROP KENT

V. SPANISH

THANKS to the introduction of Spanish styles into our early missions, of great Southwest, American design has gradually de-
preciation of unfortunately, rial and adapt Spanish satisfactory comes to the riment.
that makers ented them-nd informal-back to the nish Mission inspiration. anish designed, Spanish eased by in-ention. But rapid dem-American makers and ntelligent in ing the real ch Spanish-ot, and the oday which ith the old sion, a real eloping, but pace if the oughly in- of Spanish s as the dis-all furni-ance.

UNSHIP Europe has and more than that nish crafts-riod of the

Moorish occupa- tion up to the best days of the Renaissance in Spain.

The work of the Moors was singularly inspiring, although not purely work of the smith, and was followed by a blending of the Moorish with Romanesque and Gothic into what is termed Mudéjar, often very beautiful and vigorous. This came after the reconquest of Spain from the Moors.

Mainly Gothic, but suggesting Romanesque Survival

A strong Romanesque style introduced with Romanesque art from France is in evidence pre-ceding the Gothic and, although not long wide-spread or important in metalwork, was prolonged in certain parts of Spain, beyond the period of its decline in other countries.

ORIENTAL GLAMOR IN METALWORK

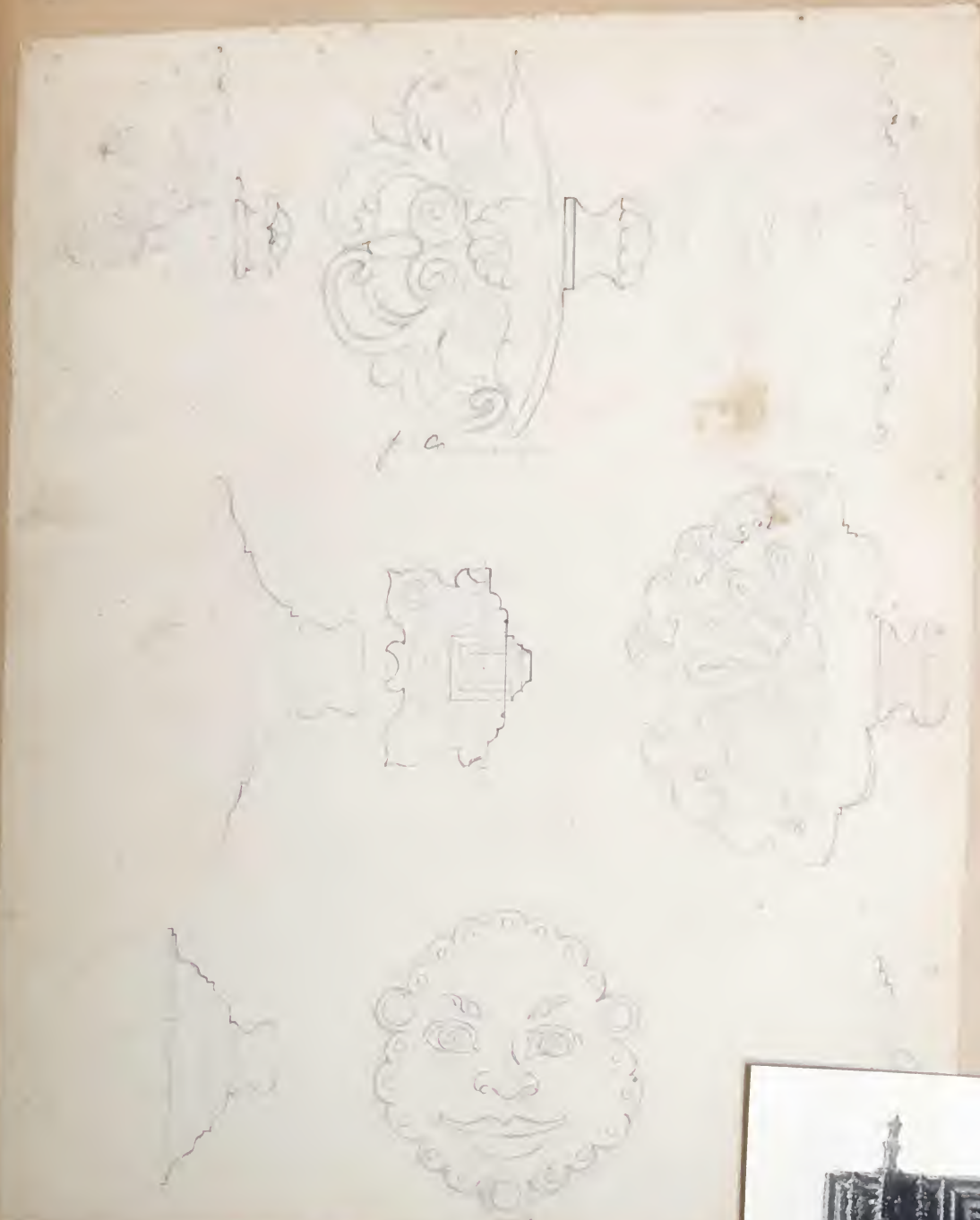
REVIEWING in any good mu-seum the examples of the different Spanish styles from Visigoth times to the Renaissance, it is evident that the impetus which the Moorish workmen gave to metal design and working is one of the causes, if not the greatest, of the fertility, vigor, delicacy and wide range which marks the history of Spanish art in metal. Of course, the Spanish temperament and skill in smelting and working counted for a great deal where its deep interest and romantic impulse, combined with the constant observation of the quick Spanish eye, made it possible to perpetuate, in a fascinating way, the Oriental tradition, the Oriental glamor which is always present in the best Spanish art. There is in it the dream of the Oriental, the bravery and adventurous quickness of the bull-fighter besides the knowledge of the trained man who has not



Forerunner of Iron Knocker shown above. Great Harmony in Punch and Chisel Work on Plate and Ring



Hispano-Moresque Knocker of Polished Iron, earlier than Mudéjar



MAIL OPENING, DOOR PULL, KNOCKER. NEW DOOR
OF OLD HOUSE, VENICE.



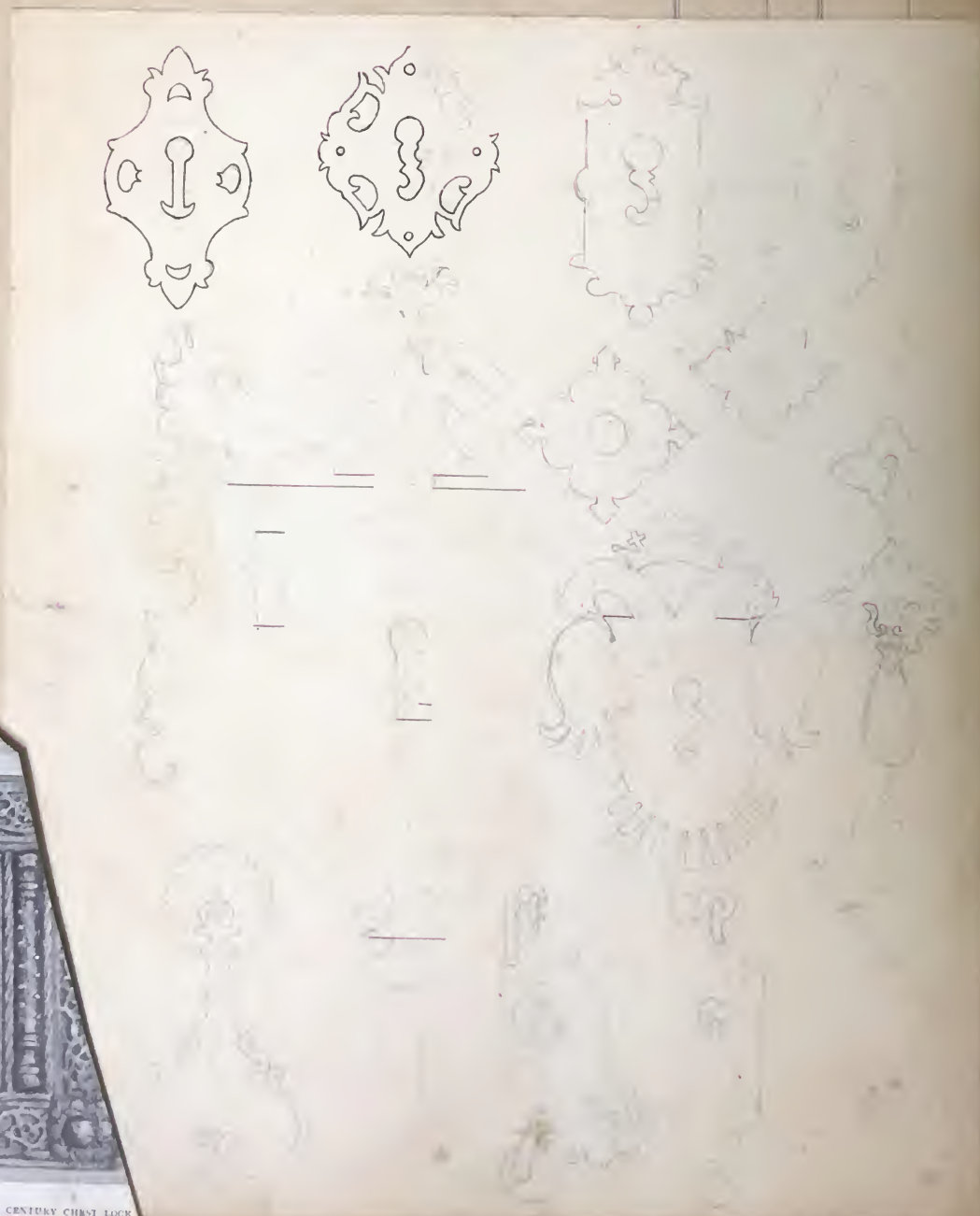
DOOR ON SECOND-FLOOR, MAIN HALL. PA-
LAZZO COMUNALE, PISTORIA, ITALY



FRENCH GOTHIC WROUGHT-IRON LOCK PLATE OF THE LAST FOUR
TEENTH CENTURY

Rectangular shape with molded frame. Elaborately wrought on the
side with figures of saints in niches under niches of Gothic tracery with
three square buttresses and crocketed finials. Center with large plate
in two panels, the upper one wrought with late Gothic tracery with
pointed arch tracery and with molded finial, the lower wrought with
a heraldic shield surmounted by a crown and charged with the arms of
the Orleans family (three fleurs-de-lis). Key with cylindrical base and
circular handle pierced and wrought with rose-shaped Gothic tracery.

Height, 3 inches; width, 4 inches.



BELLS AND BELL TOWERS

Famous in History and Romance

By CLINTON H. MENEELY

Son of the original Meneely, bell founder, who made bells nearly a hundred years ago; and descendant of the first bell makers in America



From a Photograph by Avery E. Field

THE BELL OF MONSERRAT

This is one of the most interesting bells in the great collection of bells from all parts of the world and out of all centuries that has been gathered by Mr. Frank A. Miller, at Riverside, California. The picturesque Mission Inn at Riverside is a veritable museum of bells. Mr. Miller became interested in bells in 1900 and he has been collecting them with enthusiasm and intelligence ever since, visiting churches, monasteries, missions, museums, and old houses in all quarters of the globe in search for odd, interesting and historic bells. As a result he has gathered together at the Mission Inn the finest and most important collection of bells in the world. The bell pictured above came from Monserrat, near Barcelona, Spain. It is made of beautifully ornamented bronze, date 1704, and bears a double inscription, the upper being "Dedicated to the honor of God, and of the Virgin Mary and of All Saints." The lower inscription: "Salvador and Francis Anthony of Monserrat, donors. Dedicated to S. S. Sylvester and Cajetan."

13



Campanario de la Colegiata de La Coruña, desde el que se dominan en: notad las perspectivas





From Photograph by A. E. Field

THE BELL OF FATHER DAMIEN

This is a corner of one of the courts of Mission Inn, Riverside, California. In sight are six bells of Mr. Miller's; the most interesting of all being the one in the center—cracked in several places. This is the bell from the church of Father Damien ministered for years so heroically to those who lived a living death—the lepers of Molokai.



From Photograph by A. E. Field

BELLS OF ALL KINDS

At the foot of the stairs in this part of the Mission Inn, we find many varied witnesses of Mr. Miller's enthusiasm in hanging bells. In sight are more than fifty bells besides several gongs, and they are examples of bell making from many quarters of the world.

Veliki, and, following tradition, is rung but three times a year when all other bells are still. Hanging in the same tower are thirty or forty other bells, some of which weigh several tons. Russia is called "The Land of Bells." All over the vast domain, their thunderous voices are heard morning and evening.

Next to Russia, the largest bells are in China. It is not an unusual sight to see tall towers broken down by the weight of bells suspended in them. The bells of China, aside from their size, are not to be compared with those of other countries. Their shape is not right for a good tone, and they are further muffled by being struck with wooden hammers. The most celebrated bell in China is the one at Peking.

Its weight is 120,000 pounds and its diameter is twelve feet. The Japanese make their bells in very much the same general shape as the Chinese.



© Underwood & Underwood

THE GREAT BELL OF MOSCOW

This is the largest bell in the world, and was made to the order of Empress Elizabeth of Russia in 1733. It weighs about 490,000 pounds and the metal in it cost over \$300,000—in addition to which a million dollars in jewels and gold plate were thrown into the molten mass by zealous subjects. The bell is twenty feet in height and twenty-two feet in diameter—it was broken when a beam from which it was suspended burned.

There is a well-known chime player, who presides over the keyboard of the great tower of St. Rombold, Malines, Belgium.



From Photograph by Brown Brothers

BELL MARKET, MOSCOW

Russia has been well named "The Land of Bells." Here is an open market-place where bells of various sizes are for sale.





VI-III



OF THE KIDNEY TO THE WATCH BY JACQUES HUBERT



GRAND TABLE CLOCK, SOUTH KENSINGTON MUSEUM. ABOUT 1500-1570

Some Antique Watches



LOUIS XVI GOLD RING WATCH, SET WITH DIAMONDS

SOME ANTIQUE WATCHES AND THEIR CASES

THE American contribution to the craft of watchmaking was the device of interchangeable parts. This, of course,

be turned out or in turn spells ma limit the word cr sense the Amer an end to the cr ture. And though the popular choic display by far the the actual meanii handwork that we nevertheless, the f handedly we may a Bostonian hit u with the precision which the Gover then and there fat Plagues spread o as plentiful as huc as cannon balls. to fly in the sixtie track of time che



XVICTORY CROSSWATCH IN ROCK CRYSTAL CASE. SIGNED: ANTOINE ARLAND FROM THE MARVELS COLLECTION, BERLIN



SILVER ALARM WATCH BY ESTIENNE HUBERT, 1555-1620 COLLECTION HENRY M. NEY, UTICA, N. Y.

and everywhere in the field, a business that had already failed sp

Before those d make watches w bought from ove the fashion of th to a pattern pect the very conditi sought to correc that the only w are cons colle repu men colk will Coh Car not



to ble be ng If, on ns st ck us nd i- vi m he go. ut sh



STRIKING AND ALARM TRAVELLING WATCH BY JOSEPH MARTINEAU, SR., LONDON, 1750 COLLECTION OF FREDERICK T. PROCTOR, UTICA, N. Y.



in Berlin, from which group, reduced by a rigid and discriminating selection



REPEATER WITH WHITE ENAMEL DIAL
BY GEORGE PRIOR, LONDON, 1760
COLLECTION OF FREDERICK T. PROCTOR, UTICA, N. Y.

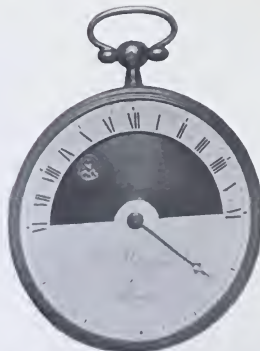
Puritans in their distaste for ostentation. At any rate it was probably a century after the mainspring was invented before pockets became the rule. Ladies continued to include their timepieces among the other appendages of their chatelaines until the later part of the seventeenth century. Oliver Cromwell



GOLD ENAMEL, STUDDED WITH
DIAMONDS
SIGNED: J. PERIGAL, LONDON
FROM THE MARFELS COLLECTION,
BERLIN



GOLD CASE, RICHLY
WITH DIAMONDS
CHATELAINE MOUNTED WITH
DIAMONDS AND RUBIES,
AND TWO EMERALDS
AS PENDANTS
FROM THE MARFELS COLLECTION
BERLIN



SUN AND MOON WATCH
COLLECTION HENRY M. NEY, UTICA, N. Y.



GOLD ENAMEL, STUDDED WITH
PEARLS (ABOUT 1790)
FROM THE MARFELS COLLECTION, BERLIN



BRASS LANTERN CLOCK. 8 1/2 INCHES HIGH
IN BRITISH MUSEUM. ABOUT 1650



PECTORAL CROSS WATCH, XVIII CENTURY
PROBABLY BELONGED TO CARDINAL ANTOINETTE

COLLECTION OF THOMAS R. PROCTOR,
UTICA, N. Y.

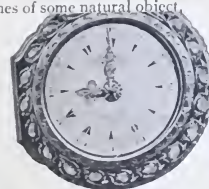
a pocket watch with a fob that has come down to this day.

It was not the mere size of the watches that operated to delay the Puritan fashion. It is a common opinion that the modern watch has been evolved, it were, from the "grandfather clock," shrinking inch by inch to its present reduction. But very small instruments were contrived soon after watchmaking had gained a foothold. When once the principle of the mainspring had been come upon, the problem that puzzled the clock-maker was how to ward the rate of the unwinding so as to avoid ready lessening of the force. Various forms of frictional brake, and the fusee devices for taking resistance by a cord coming from a conical grooved spool that gave the spring a leverage that grew better as its power grew less—these experiments in the movement were what troubled the maker and kept each at work perfecting his own. But the actual size of the watch was in no way dependent upon such considerations. In some instances watches were made smaller than can be easily found to-day. The distinguishing trait in point of size of the older watch is perhaps its thickness, and this it may not be too much to say was considerably due to the fact that no great effort was made toward thinness. When a watch was made it usually took the form of an ornament, decorated often on the lines of some natural object.

Some remarkable small movements were made for the pectoral cross watches. An interesting decorated specimen will be noted herewith from the



GOLD ENAMEL REPEATER OF EXTRAORDINARY SIZE
SIGNED: ILBERY, LONDON (ABOUT 1790)
FROM THE MARFELS COLLECTION, BERLIN



GOLD ENAMELED CASE, SET WITH
DIAMONDS
FROM THE MARFELS COLLECTION, BERLIN

EARLY ARTISTIC WATCHES

By GEORGE FREDERICK KENZ

Illustrated from photographs of watches in the Marfels collection, now in the possession of Tiffany & Co.

The year 900 after Christ may be taken as about the time when clocks with wheel-works (the power being given by hanging weights) were first made.

All such clocks, however, had a permanent place, the most of them being tower-clocks. Later on, indeed, smaller clocks were made, which could be removed from place to place, but it was not until the beginning of the sixteenth century that an ingenious locksmith of Nuremberg constructed a portable watch, made entirely of iron. It was long supposed that the so-called "Nuremberg eggs" were of earlier date. It is true that pieces of jewelry in the form of an egg were made in Nuremberg some centuries before; but the egg-shaped cases which contained works for measuring time were not made until the middle of the sixteenth century, and they were then designated as "Nuremberg live eggs" (Figs. 1, 4, 5). The first portable watches were intended to be carried in the saddle-

bag (Figs. 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).



FIG. 1. THE NUREMBERG EGG-WATCH (ABOUT 1550).



GOLD ENAMEL WATCH IN TRANSLUCENT ENAMEL CASE, SET WITH PEARLS (ABOUT 1700) FROM THE MARFELS COLLECTION, BERLIN.



FIG. 2. THE GOLD ENAMEL WATCH (SIXTEENTH CENTURY).



ENGRAVED
No. 8 10 1/2" \$16.00



CAST
No. 10 12 1/4" \$16.00



ENGRAVED
No. 10 11" \$20.00



ENGRAVED
No. 20 10 1/2" \$16.00

BRASS SUNDIALS



CAST
No. 1 10 1/2" \$16.50



CAST
No. 2 13" \$16.50



CAST
No. 3 9 1/2" \$13.50



CAST
No. 4 12 1/4" \$16.50



ENGRAVED



CAST
No. 5 8 1/2" \$7.00



CAST
No. 6 12 1/4" \$18.00



ENGRAVED
No. 9 11" \$22.00



ENGRAVED
No. 12 12" \$20.00



ENGRAVED
No. 15 10 1/2" \$16.00



CAST
No. 16 12 1/4" \$18.00



ENGRAVED
No. 18 10 1/2" \$16.00



ENGRAVED
No. 23 10 1/2" \$16.00





170

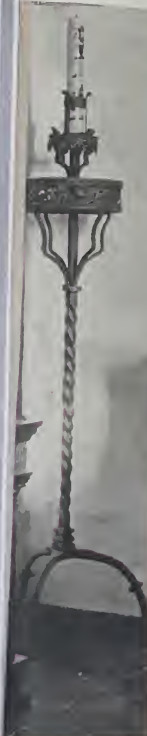


CATALAN WROUGHT-IRON TORCHÈRE *Seventeenth Century*
Cylindrical knopped stem, circular bobèche, with gallery pierced with imbrications, cylindrical candle-socket pierced with cross. On tripod stand with three curved legs of strap-iron.

Height, 80 inches.

CATALAN WROUGHT-IRON TORCHÈRE *Fifteenth Century*
Cylindrical knopped stem, circular bobèche with serrated edge, cylindrical candle-sockets. On tripod stand with three curved strap-iron legs.

Height, 54 inches.





166



165



164



167



168



169



127



128



171

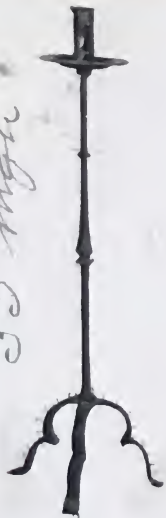


170



149

33" high



No. 806—THREE CASTILIAN WROUGHT-IRON CANDLE HOLD
(Sixteenth Century)



OVER

WROUGHT IRON STANDING CANDELABRUM

Florentine, XVII Century
Round shaft, balustered and cusped with leaves about centre, reading at crown into scroll-brackets supporting a transverse arm on which is set three scrolled sockets for candles. Supported on Gothic arched tripod legs.

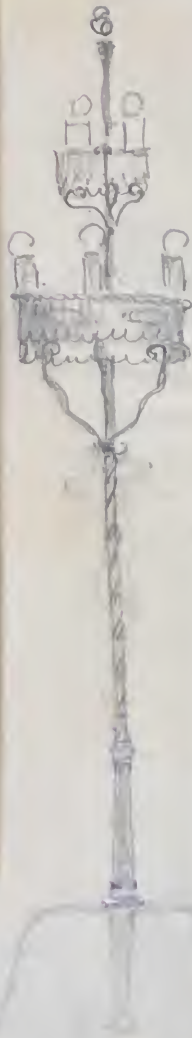
Height, 68 inches; width, 32 inches.



125



126



EVERGLADES ROD & GUN CLUB
PALM BEACH, FLORIDA



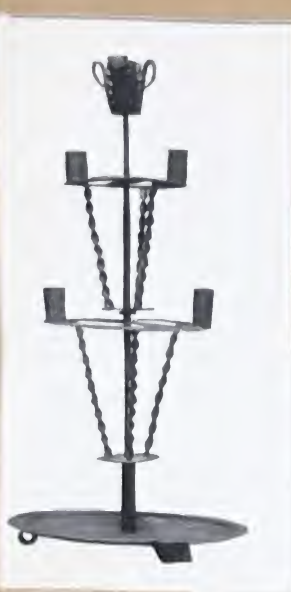
WROUGHT IRON STANDING TORCH STAND
[NUMBER 367]





117

XII-XIII Century



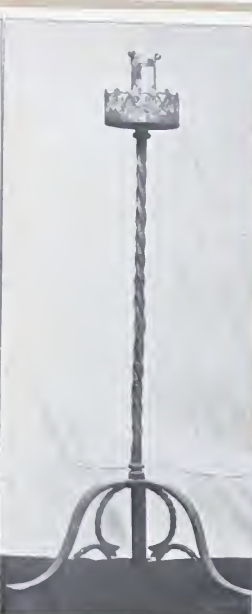
No. 50

56. BRONZE LAMP

Paduan School, XVI Century
In the form of a cock's claw, with bobèche of leaves.

Height, 7 1/2 inches

The cock's claw base is a constantly recurring mode in the
Riccian School.



CATALOGUE



FLORENTINE GOTHIC WROUGHT-IRON CANDLESTAND OF THE EARLY
FIFTEENTH CENTURY

Cylindrical standard, terminating in pointed pikeet and supporting
two rings with vertical castellated sides on spirally twisted straight
bar brackets. Circular dish-shaped stand.

Height, 24 inches.



No. 332



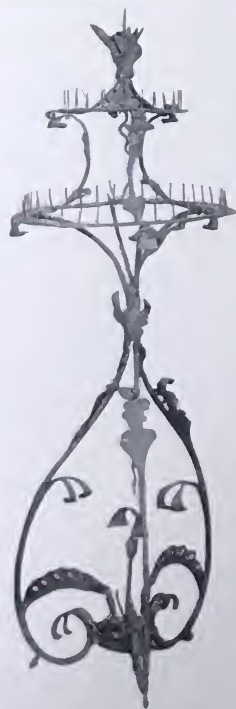


818



819

ANDALUSIAN WROUGHT-IRON LECTERNS
(Seventeenth Century)

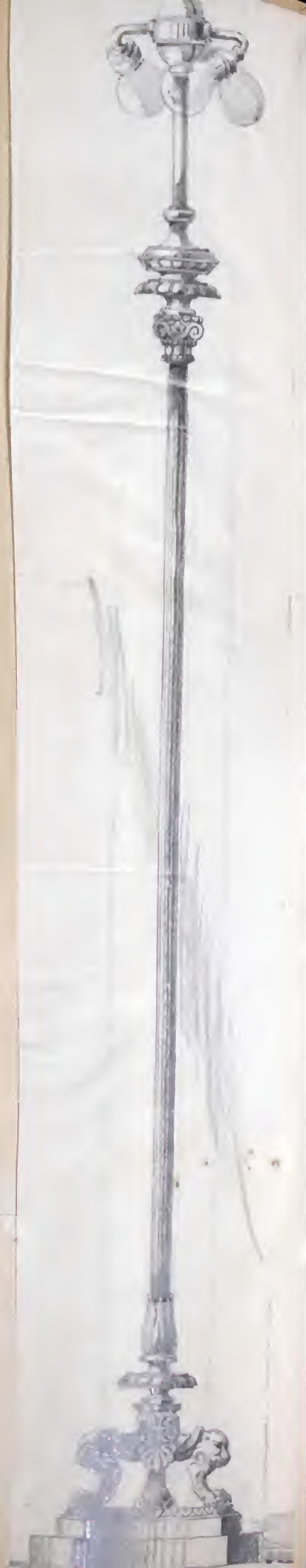


809—ITALIAN WROUGHT-IRON CHURCH VOTIVE CANDLE-STAND
Sixteenth Century

Tripod stand of three curved iron bars decorated with acanthus leaves, volutes and voluted leaves pierced with circular openings. Above are two rings set with prickets, the upper one sup-



2951
4 6 2-
W. 6 15





504 502 2035
Carved Wood and Gilded Candlesticks.
No. 502 Fitted for Electric Light.



297



ANCIENT ALTAR CANDLESTICK OF CARVED WOOD



855



95 BURGOS; Cathedral.
Artístico Tenebrario en
hierro repujado
Por Cristóbal Andino
Siglo XVI



AN OLD TUSCAN TOILET TABLE BETWEEN
TWO VENETIAN PROCESSIONAL LAMPS,
AN UNUSUAL COMBINATION BUT MOST
ATTRACTIVE IN SPITE OF A CERTAIN
INCONGRUITY



Pair Italian Bronze Torches
With Marble Bases. Height, 5 ft 6 in.
ANTIQUE





CANDLESTICKS—RUSSIAN, JEWISH, AND DUTCH



Shade all painted in
brown and grey-green
and lined with orange
glow in some places. The
base is of gold and



Quiet and harmonious is this
lamp of deep cream, grey-blue,
and chocolate brown, in which
the silk of the shade takes the
pattern read the line to left.
— Mrs. Dutch Jitters



Adam designs in white decorate a Wedg-
wood base and a silk shade of the deli-
cate green used by the Adam brothers.
White and silver outline the panels



The brilliant red shade
with a design in white
and green and on a base
of cream. Chinese porce-
lain is a coming bit of color
for modern use

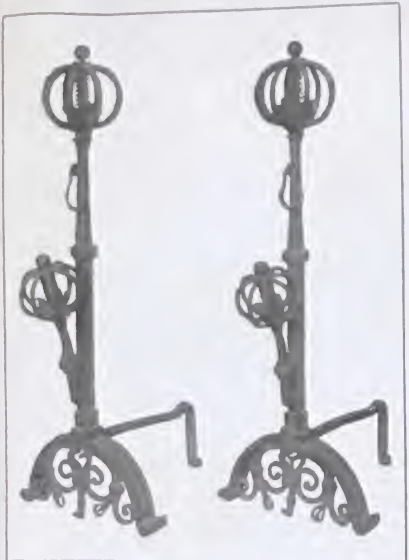
Suspension in a well-de-
signed shade here, si-
moned, is a shade of pink.
Lampshade and silver
ging, back-wooded



A unique lamp has a
"black humbird" base,
blonded in white and
sage green, a black silk
shade, with similar design,
and a truckwood stand



WASHINGTON LAMP



Pair Old Florentine Andirons
Height 30 ins.



Catalogue No. 381



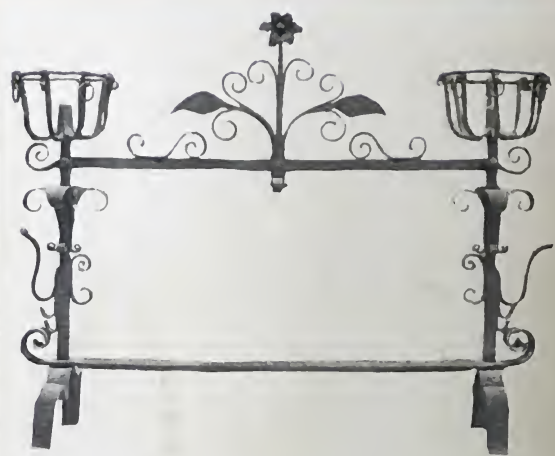
Old Italian Wrought Iron Andirons.
4 ft. 11 in. high



Typical Catalan andirons of the 15th
Century Spanish wrought-iron



Pair Old Florentine Andirons



40—FLORENTINE WROUGHT-IRON FIRE-SCREEN OF THE SIXTEENTH CENTURY
Straight square bar-iron standards, with baskets of twisted iron bars and
swinging rings of twisted iron. Stems decorated with voluted leaves and
straps and with twisted iron hooks. Horizontal square upper bar,
with voluted scrolls and wrought-iron flower and leaves as finial, flat
volute lower bar and trefoil curved feet of strap iron.
Height, 36½ inches; width, 49 inches.



Pair Old Florentine Andirons
Height 30 ins.



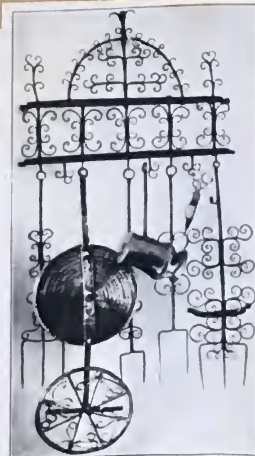
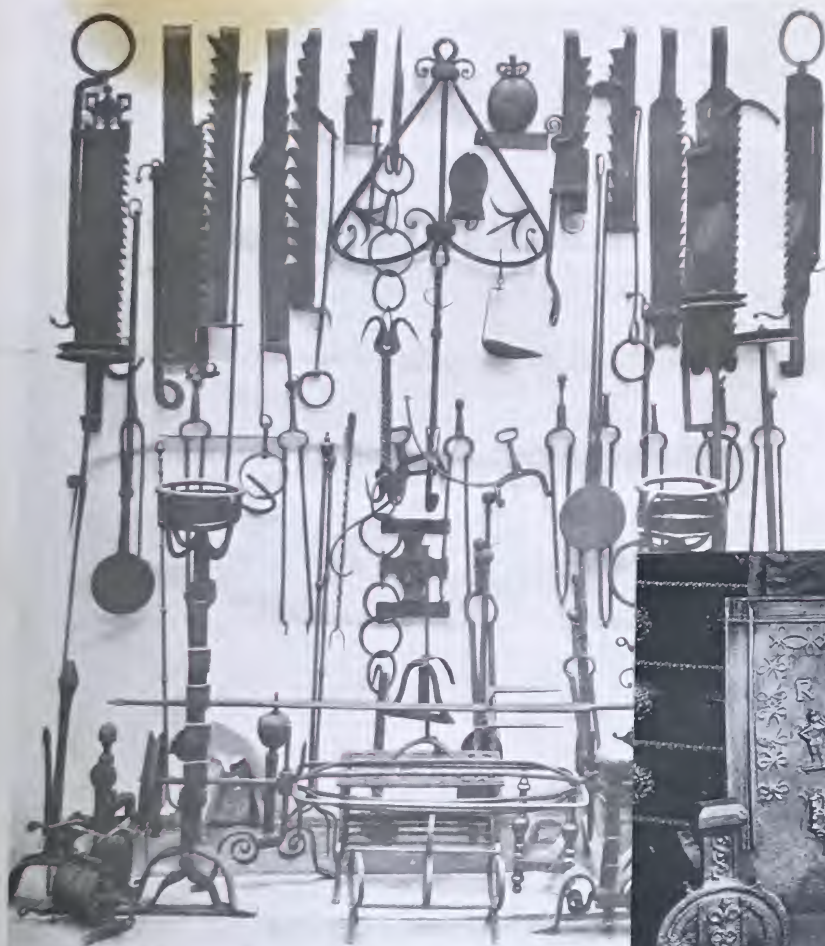
152



150



102



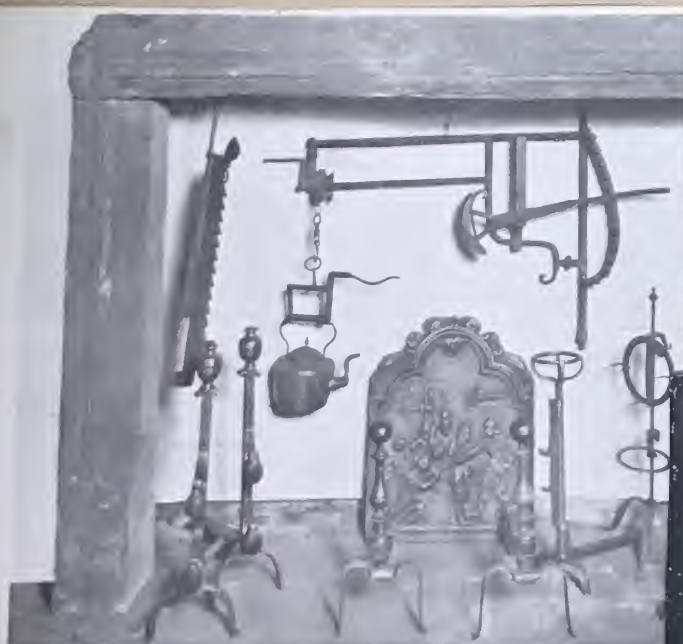
Beautiful wrought-iron used for humble purposes is shown in the espadera upon which the kitchen utensils are hung, a feature of Andalusian kitchens



The illustration shows a few of the many odd pieces of ironwork that once furnished the old fireplaces in Sussex. Among the articles shown are old ratchet trammels, ham hooks for suspending hams while being smoked in the wide chimneys spit bars for roasting joints, caged spit bars for roasting geese, clockwork jacks for turning the spits, meat forks, and irons, an old wick lamp, ornamental pot hooks, log tongs, andirons, and in the centre foreground hang upon a crane. In this the long clay pipes were dried above the fire at the country inns.



A FOURTEENTH CENTURY FIRE BACK.



No. A 7. An example of the earliest type of recessed fireplace, consisting of an old oak beam removed from an old house in Canterbury. Sizes: outside, 7 ft. 3 in wide by 5 ft. 6 in high; inside, 4 ft 9 in high.

A complete description of the old andirons, crane and fireback will be found on the enclosed price list.

NEW YORK



[See



148



243



242

TWO BRASS AND FORGED IRON ANDIRONS

Tuscan Fifteenth Century

Upper shaft, expanding and faceted; balustered above square lower shaft, having balustered frontal hook terminating in a brass ball smaller than that surmounting shaft. On chiseled arched strap legs with central fleur-de-lis scrollings.

Height, 24½ inches.



148

They are printed in the forepart of the Catalogue.



240



239

239—TWO BRASS AND FORGED IRON ANDIRONS

Tuscan Early Fifteenth Century

Interesting expanding shaft, scrolled with long chiseled artichoke leaves on three sides; three rear hooks for spit. Brass ball minimal. On arch-scrolled legs having frontal leaf valance.

Height, 21½ inches.

345. PAIR GOthic WROUGHT IRON ANDIRONS



Catalogue No. 345

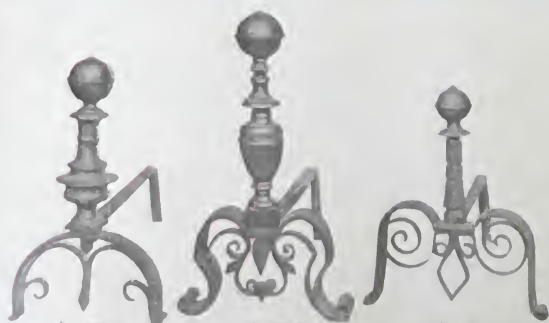
Quadrangular upright of four clustered members looped over at the top and terminating in a fleur-de-lis; frontal hook with pendent ring. Arched strapped base.

Height, 22½ inches.

[See illustration]



147



Height, 14 in. Width 10 in.

Height, 14 in. Width 14 in.

Height, 14 in. Width 12 in.

Three Pairs Old Florentine Andirons



854 TWO VERY RARE WROUGHT IRON ANDIRONS

854—Two Very Rare Wrought Iron Andirons. Spanish, 15th Century.

Height, 3 feet 1 inch



FIG. 16 ENGLISH



FIG. 4 DUTCH



FIG. 5 DUTCH



FIG. 6 FLEMISH



FIG. 7 GERMAN



FIG. 8 FRENCH



FIG. 9 GERMAN

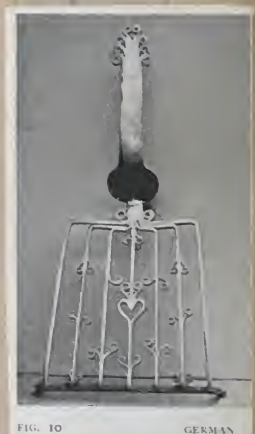


FIG. 10 GERMAN



FIG. 11 ITALIAN



FIG. 12 GERMAN



FIG. 13 FLEMISH



FIG. 14 GERMAN



FIG. 15 GERMAN



Pair Italian Bronze Andirons.
36 inches high.



PAIR OF SEVENTEENTH CENTURY ITALIAN BRONZE
FIRE-IRONS



ANTIQUES



No 540
\$590



Pair Italian Bronze Andirons
Height 36 inches
NICHOLAS MARTIN 540 MADISON AVE. NEW YORK
ANTIQUES



LOUIS XV GILDED BRASS FIRE-IRON

NO 753 HEIGHT 34 1/2

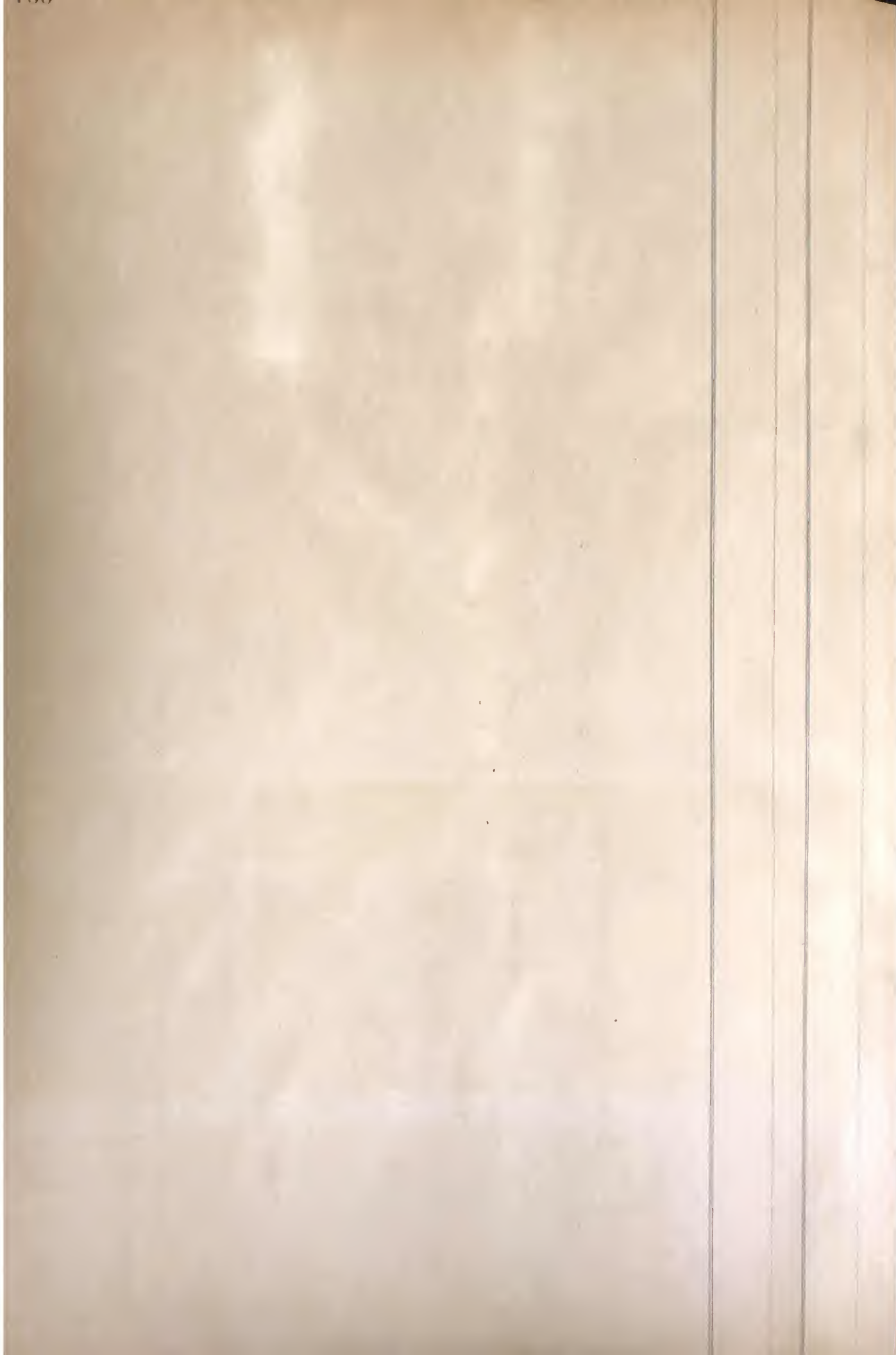




FIG. 14 EMBOSSED AND FORGED ANDIRON



Antique fire-dogs found in Salem, Massachusetts



PAIR OF BRONZE BUSTS



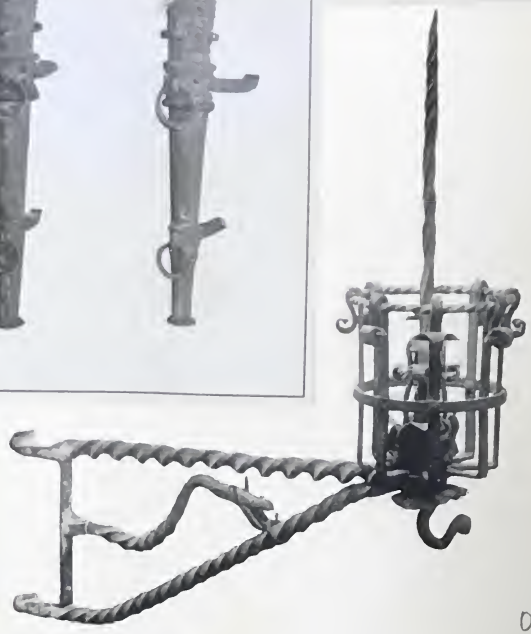
ANTIQUE FIRE-DOGS



These small andirons are part of a very interesting and valuable collection belonging to Mr. R. H. Burnham, of Ipswich, Mass. They were used in the homes of the moderately well-to-do, and are typical of the varying degrees of ornamentation



Florentine Iron Torch Holders
h. (Can be fitted for Electric Light)
ANTIQUES
ARTIN, 6 EAST 30TH ST., NEW YORK



OVER

36—PAIR OF SIENESE GOTHIC WROUGHT-IRON WALL LAMPS OF THE EARLY FIFTEENTH CENTURY

Triangular brackets, formed of twisted iron bars with braces formed of twisted rods terminating in serpents' heads. Cylindrical baskets formed of eight voluted iron straps with horizontal twisted iron bars and straps. In the centers are twisted iron prickets and below are curved hooks of iron bars.

Length, 26 inches.

From a Palace in Siena.



Iron lamp-holder



600

CHISELED FORGED IRON WALL BRACKET
Florentine, XV Century

Pierced and scrolled cartouche back, with bracketed arm having finely chiseled ram's head, long scrolled neck with double wings and leaf-scrolled terminals; the ram's head supports on a cushion a gadrooned urn developing coroneted bob'che and long pricket.

Length, 39 inches.



In Bethlehem



Bethlehem, Holy Week, 1900



—VENETIAN WROUGHT-IRON WALL JARDINIÈRE OF THE SIXTEENTH CENTURY

Bracket with two hooks for adjustment. Cornucopia-shaped body of strap iron with voluted ends, scrolled bracket of strap iron and annular rim. This encloses a vessel of metal painted, in colors, with a pattern, on a white ground, of a trellis entwined with flowers and leaves. In front hangs an iron grapple having three curved arms with heart-shaped terminations.

Height, 37½ inches.



WROUGHT-IRON WALL LIGHT BRACKET OF THE FIFTEENTH CENTURY

Arm formed of a tapering square iron bar with voluted scrollings of strap iron and pointed leaves. Cylindrical basket, having open sides of strap iron with pointed-leaf terminations, pointed-leaf pear-shaped pendant and pointed pricket. With hook for adjustment.

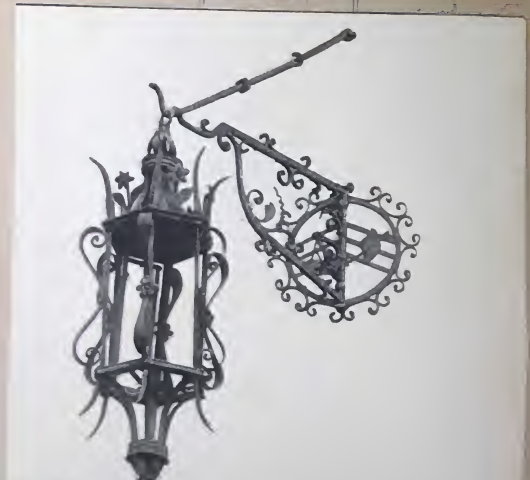
Length, 25 inches.





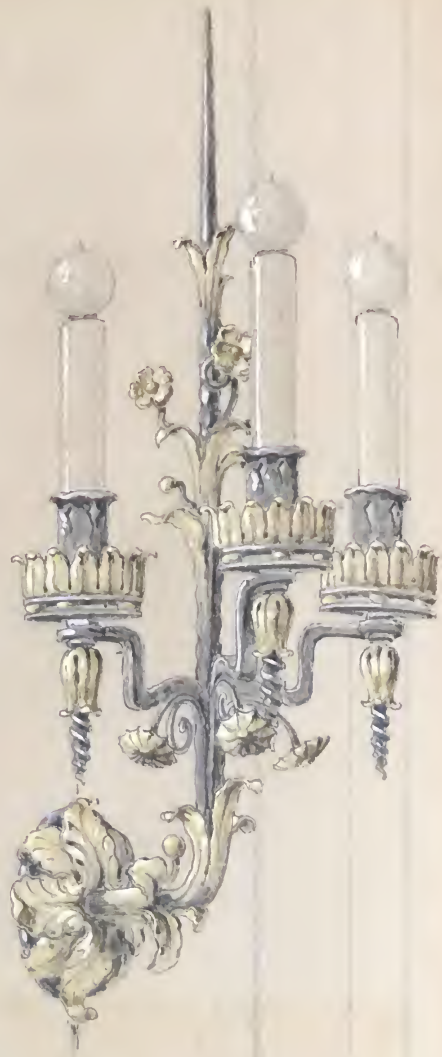
No. 678.

678—Old Wrought Iron Lustre. Spanish, 16th Century.
Height, 2 feet 4 inches



TWO FORGED IRON SWINGING LANTERNS

Tuscan Sixteenth Century
Hexagonal paneled body; with outcurving spear-shaped motives at crown and cusped dome. Having sprays of flowers. Supported on shaped bracket having spiraled top bar and tendrils and leaves in scrollings. Oval cartouched open back, with "Tower" and "Pierced Heart," symbolic of strength and devotion. 5
Height, 47 inches; extension, 46 1/2 inches.



Courtesy F. A. Clam

PALMA CATHEDRAL



111. GOTHIC BRASS CHANDELIER

Flemish, Late XV Century

From a pierced baluster-shaped stem branch out two tiers of scrolled arms ornamented with sea horses, their legs terminating in scrolls and leafage, each tier containing eight. In the upper part is a square lantern with pierced lattice design, surmounted by two birds.

Height, 3 feet 1 inch

Note. This chandelier, of fine workmanship, is of the type mostly met with in Flanders. One of a somewhat similar type was formerly in the Emile Gavet Collection, Paris (Sale Catalogue, 1897, pl. XXXIX).

[Illustrated]



109. GOTHIC BRASS CHANDELIER

Flemish, XV Century

The chandelier, of fine workmanship, is entirely executed in *ajouré* tracery of quatrefoils, *fleurs-de-lys* and other Gothic decorative motives. The centre is formed by a vase suspended from three chains, from the base of which branch out four curved arms supporting small vasiform candle-sockets.

Height, 2 feet 9 inches

Note. A most interesting and important specimen of its kind.



PALMA CATHEDRAL.



OVER

—THE DAVANZATI PALACE FORGED IRON CHANDELIER
Florentine Sixteenth Century



OVER

177—FLORENTINE WROUGHT-IRON CHANDELIER OF THE FIFTEENTH CENTURY
 Circular shape. Sides with scrolled leaves and cross. Four candle-
 sockets, separated by four pointed prickets. Iron chains for suspension.
 (Rare.)

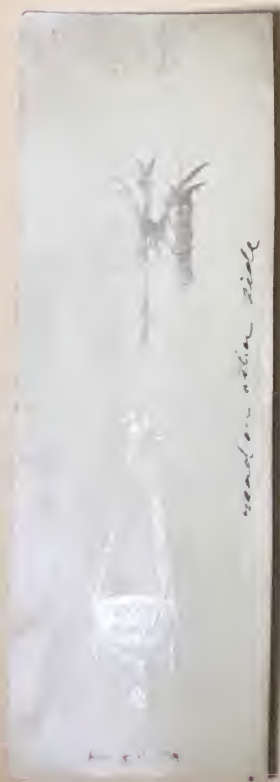
Diameter, 22 inches.



OVER

178—FLORENTINE WROUGHT-IRON CHANDELIER OF THE FIFTEENTH CENTURY
 Circular shape. Sides with scrolled leaves and stalks. Seven candle-
 sockets, separated by seven pointed prickets. Wrought-iron chains for
 suspension. (Rare.)

Diameter, 31 inches.



No. 689 OLD WROUGHT IRON LANTERN
SPANISH 17th CENTURY



No. 311

311. PAIR SPANISH TOLE CHURCH LANTERNS
Octagonal balustraded body; domed reticulated top; leaved foot.

Height, 21 inches

[See illustration]

312. PAIR SPANISH TOLE HANGING LANTERNS
Hexagonal glazed body; domed top rosetted at the corners, surmounted by a leaved coronet with lily finial.

Height, 19 inches

313. PAIR HISPANO-MOESQUE TOLE HANGING LANTERNS

Quadrangular body, chamfered at the corners; polygonal dome top, surmounted by a leaved coronet; leaved foot. The whole reticulated with a symmetrical Hispano-Moresque design.

Height, 26 inches

[See illustration]

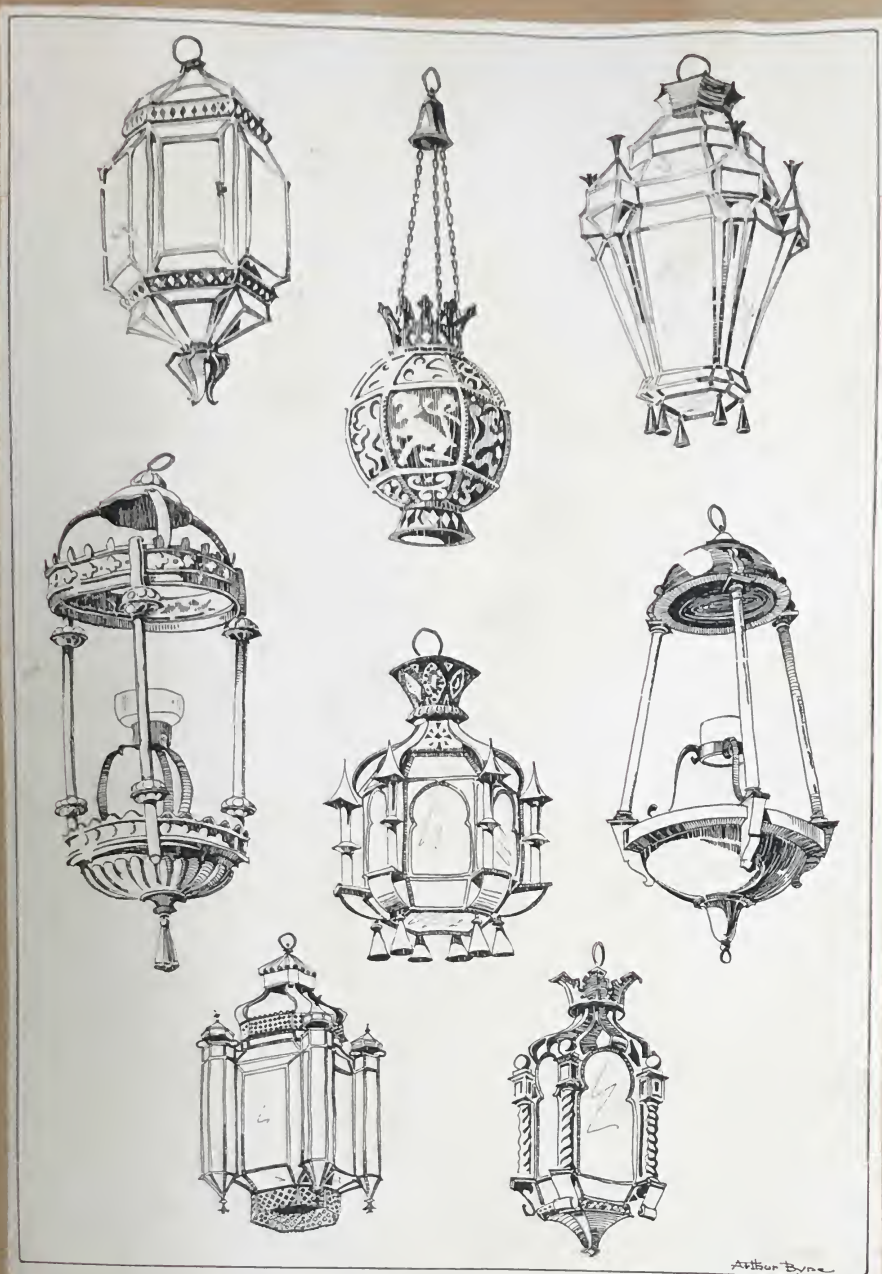


No. 313



NO. 885. TIN AND GLASS LANTERNA
SPANISH, 17th CENTURY





SKETCH OF VARIOUS METAL HANGING LAMPS FROM ANDALUSIA



535. PAIR SPANISH TOLE CATHEDRAL LANTERNS

Of architectural contour, with quadrangular glazed body, surmounted by four pinnacles at the corners; with arcaded dome superstructure; strap-scrrolled foot.

Height, 33 inches



No. 156. TIN AND GLASS LANTERN
SPANISH 17th CENTURY



925



No. 721. TIN AND GLASS LANTERN
SPANISH 17th CENTURY



No. 887. TIN AND GLASS LANTERN
SPANISH 18th CENTURY

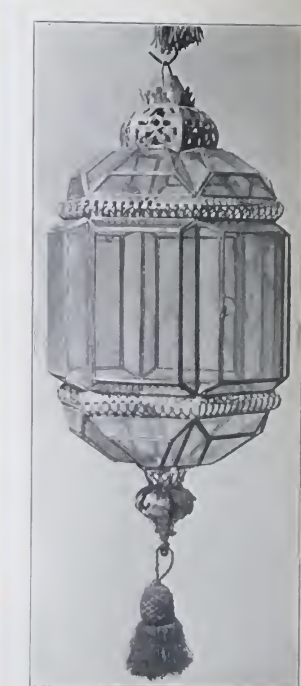
OVER



No. 615. TIN AND GLASS LANTERN
SPANISH 17th CENTURY



653. TWO TIN AND GLASS LANTERNS
SPANISH 17th CENTURY



No. 891. SIX TIN AND GLASS LANTERNS
SPANISH 18th CENTURY





Pinched lantern, 1700



Hall Lantern, 1770



Hand Lantern, 1780



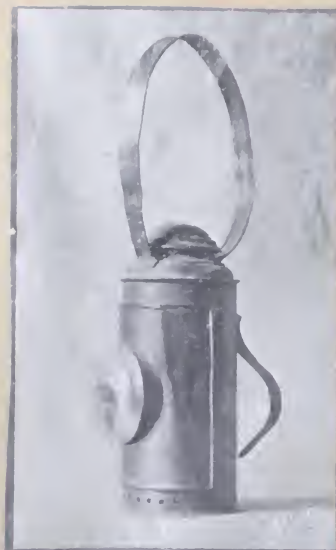
Ship Lantern, 1720



Hall Lantern. Date, 1798



Ship Lantern. Date, about 1700



Watchman's Lantern, 1720



Hand Lantern, 1800



Top



No. 1078 Price as shown, \$55.00.



This stair
Mizner tile
iegated color



Wicker furniture is excellent for outside terrace



Old Italian Brass Sanctuary Lamp.
(Arranged for electric light.)



146





Catalogue
No. 71

WROUGHT IRON CANDELABRUM, ON CARVED
AND GILDED BASE *Venetian, XVII Century*
Serpentine mounting and scrolled branches of flowers supporting
prickets with gilded wooden *bobèches*; in Renaissance trilateral vo-
luted base, gilded and ornamented with polychromed cherub-heads.
Height, 46 inches



86 228—LOUIS XV APPLIQUES
With Saxe flowers, two light.
\$350. the Pr.



86 229—LOUIS XV APPLIQUES
With Saxe flowers, two light.
\$300. the Pr.

OVER



This splendid example of a Louis XIV type chandelier is exquisitely carved in wood. It is from Bagnès Inc.



BRASS HANGING CHANDELIER *Flemish, Late XVI Century*
From a baluster stem branch three diminishing tiers of scrolled supports fitted with *bobèches*, each row containing six. Between each two arms are, in the lower tier, *ajourés* rosaces, and in the central one, scrolls terminating in bird heads. Crowned eagle finial.
Height, 3 feet 6 inches

Note: Chandeliers of this kind can be seen in the church at Bouvignes and elsewhere.



carved leaves and Rococo swirls. Through its use they became very natural in appearance. And these are the types of fixtures often brought out today where the Louis XV style is desired. Flower sprays, leaves and stems combined with crystal drops and porcelain flowers were the vogue during this period, and some delightful interpretations of these designs are being developed today. Dainty and inexpressibly feminine, they are very good for powder rooms, boudoirs, dressing rooms, music rooms and formal reception rooms. In fact, some of the modern designs slightly bolder in feeling, are appropriate for sun porches also. Lustres, or crystal chandeliers, were also made originally with the frame completely covered with glass beads, glass tubes and glass garlands. The center stem was built up with vase forms, usually of glass, and glass pyramids and spikes were set in here and there to give play to the outline. The large cut glass pendants hanging all over the fixture were usually in the shape of leaves. Ribbon bow-knots and flower petals and buds were also seen in every imaginable metal.



A fine Louis XV feeling is achieved in this charming two-light wall bracket made by Walter G. Warren & Co.



A charming Directoire fixture. The bowl is opaque glass with forestian figures etched on it. Courtesy of Bagues Inc.



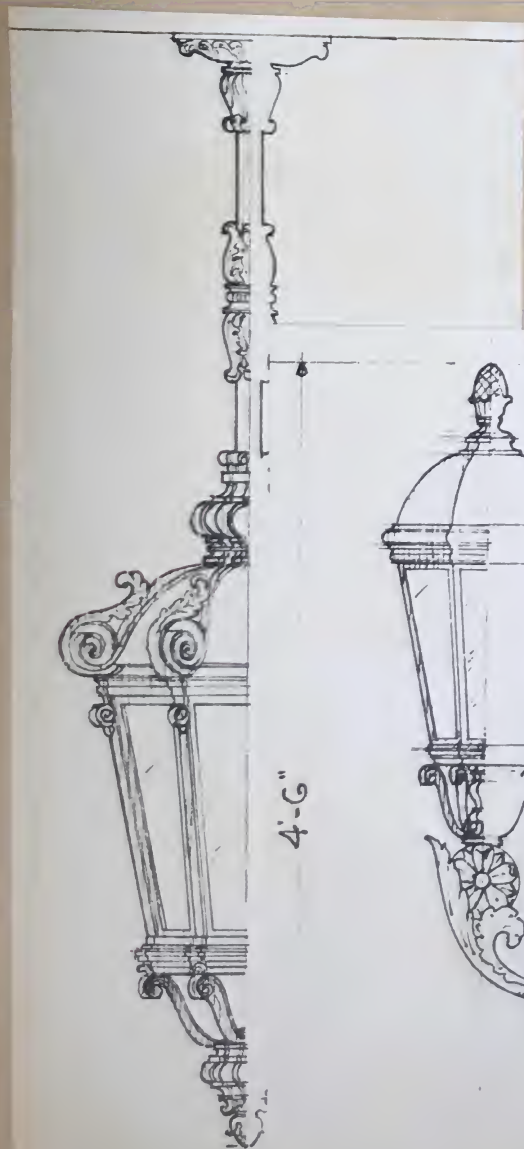
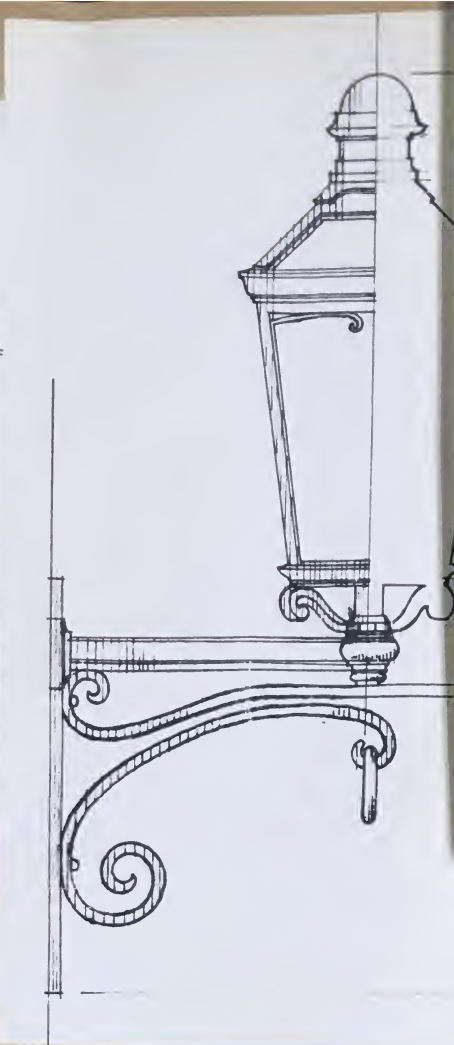
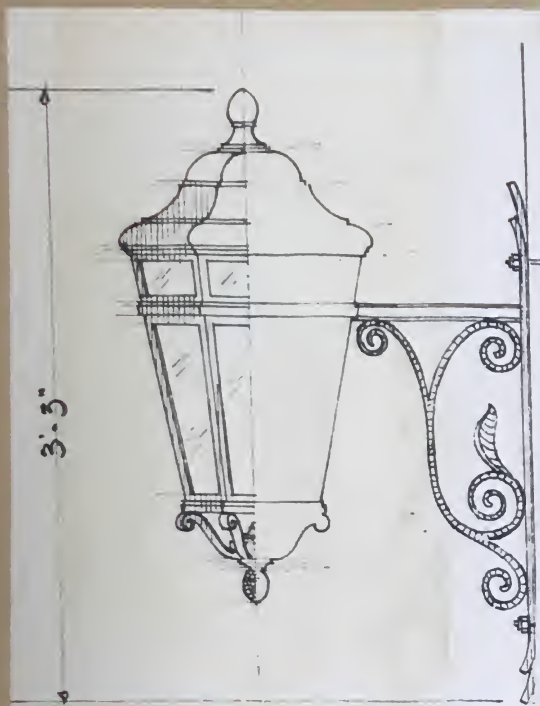
This wall bracket has Louis
XVI and Directoire influence
in its arrow and drape motif.
Walter G. Warren & Co.

In this dignified and simple
wall bracket from Kantack &
Co., the motifs of crossed
arrows and horns are used

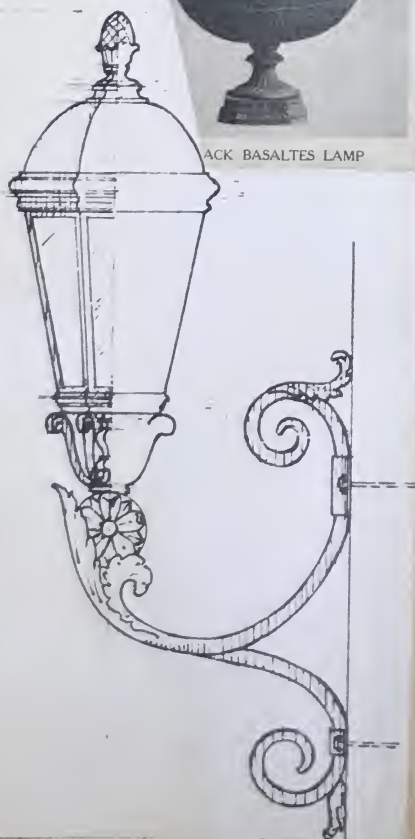


A particularly excellent ex-
ample of Empire chandelier.
Note the many classic devices
in bronze. From Bagues Inc.

everything—furniture, textiles and metal work. The twisted serpent became common. The sphinx and eagle, though used during the preceding period, were retained, as well as the arrow and acanthus, the symmetrical and graceful urn, trumpets and cupids. Slender proportions and delicate handling are typical of the Directoire period, and the classic handlings used were almost fastidious in their refinement. Egyptian motifs were also introduced, and after Napoleon's Egyptian campaign they became much more widely used. Napoleon favored the pomp and glory of ancient Rome, and he surrounded himself with the classic designs of that time. He loved pomp and show, and the Empire designs which followed close upon the Directoire became more and more heavily ornamented with brass mounts and columns. The winged griffin, the outspread wings and flying disk—so common in Egyptian art—emerged as lilies, acanthus leaves, flaming



BLACK BASALTES LAMP





Courtesy of P. W. French and Company
GIRANDOLE FROM THE ROTHSCHILD COLLECTION



Pisa Cathedral - La Lampada di Galileo



LEONARDO XV - WHITE BRASS - BACK



10 "Looking backward" - an oil lamp designed by Jean Goussier long ago. Centuries have passed, but thousands of oil lamps are still in use

GIRANDOLES



- 86/230—FINE PAIR OF LARGE LOUIS XIV GIRANDOLES
Original ormolu frame, hung with heavy pear-shaped crystals and rosettes, some modern. Height, 3 feet. \$1,200. Pr.
- 2/373—PAIR OF WATERFORD GIRANDOLES
Two lights, heavy square feet, pyramidal standards and finials, chains of prisms, height, 22 inches. \$500. Pr.



- 2/372—PAIR OF WATERFORD GIRANDOLES
Two light, heavy square feet, pyramidal standards, and finials, chains of prisms, height, 22 1/4 inches. \$600. Pr.
- 2/374—PAIR OF FINE WATERFORD GIRANDOLES
Two light, height, 17 1/2 inches. \$850. Pr.







NO. V. FUCH FRASS CHANDELIER
SEVENTEENTH CENTURY







